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METHOD

FOR THE

GUITAR

BY

FERDINAND SOR

(Originally translated from the Spanish by A. MERRICK).

Condensed, Re-written, and Edited, by

FRANK MOTT HARRISON.

TO WHICH IS ADDED A

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AND HIS TWENTY-FOUR STUDIES FOR THE GUITAR.

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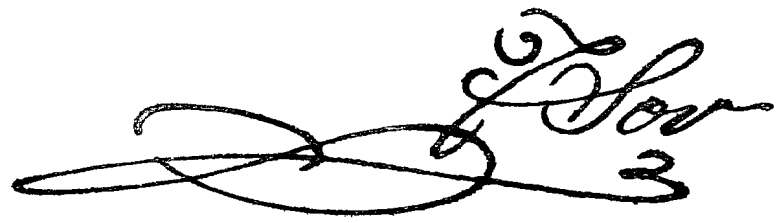

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"I have supposed that he who buys a Method means to learn it."—FERDINAND SOR

Gi Boije

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A SHORT BIOGRAPHICAL SKETCH

OF

FERDINAND SOR,

BY

FRANK MOTT HARRISON.

FERDINAND SOR is stated, by some authorities, to have been born on February 14th, 1778, at Madrid; others give Barcelona as the place of his birth, and February 16th, 1780, as the date. The latter is probably correct, as it is known that he received his education at a monastery in Barcelona. From childhood he showed considerable aptitude for music, and his abilities were highly cultivated. He possessed great talent for the art, and became a proficient performer upon the violin and violoncello. His fascination for the guitar, however, led him to discard to an extent these instruments. So proficient was he in guitar playing that he astonished the principal professors of the day when he was but sixteen years of age. His determined will to investigate every difficulty often led him into trouble with his *maestri*, who found in their youthful pupil one from whom much could be learned by themselves.

Sor's powers of composition were not neglected. At the age of seventeen he composed an opera—"Telémaco," which was successfully produced in the theatre at Barcelona. He afterwards lived in Madrid, where he wrote many works; and later on we find him residing in Paris, in which city he was cordially received, and his extraordinary skill in guitar playing was much admired and appreciated by such eminent musicians as Cherubini, Méhul, and Berton.

Sor became the first guitarist of the age, and was most enthusiastically received throughout Europe. He achieved great successes in St. Petersburg, Moscow and other cities.

It was during the Napoleonic invasion that Ferdinand Sor fled from Spain to seek refuge in England, and in 1809 he established himself in London as virtuoso and teacher. Prior to Sor's advent in this country the Spanish Guitar was scarcely known; its precursor was the old Citra, an instrument of very inferior capabilities. The *élite* of society greeted the guitar with unbounded enthusiasm—its music presented a new phase in tonal art, such as had not been heard before—and its study afforded a pleasant relief to the tedium of fashionable life; while its outline—the true line of beauty—added further grace to feminine posture.

Sor's success naturally brought many other professors from the Continent to London, and guitar playing became firmly established in this country. It is for the introduction of the charming instrument that England owes her gratitude to this Spanish refugee.

Ferdinand Sor's precise nature actuated his desire to perfect the art of guitar making as much as possible. He found in London an artist—PANORMO—whose skill in violin making was world-renowned, who could carry out his ideas. The now famous Panormo guitars owe their existence to Sor, who furnished models for their construction. The eminent guitar maker LACOTE, of Paris, also made a great many instruments under Sor's supervision, some of which have a second sounding board. Madame Sidney Pratten, our esteemed *virtuosa*, possesses a very fine specimen by this maker which formerly belonged to Sor.

Sor's virtuosity must indeed have been great; he is the only guitarist recorded who has ever performed at the London Philharmonic Concerts. He appeared at one of the Society's Concerts in the season of 1817, playing a Concertante for the guitar, and (says Mr. Hogarth) "he astonished the audience by his unrivalled execution." *

Ferdinand Sor was a prolific composer for the guitar. His works include: The Method, numerous studies, divertimenti, fantasias, sonatas, variations, &c., &c., many of which are still published by Simrock, of Berlin. His other compositions consist of vocal and instrumental (operas, pianoforte, &c.) music. He was also a consummate master of vocal art, and his manuscript of a clever and exhaustive treatise upon singing—written apparently for a favourite pupil—is now in the possession of Madame Sidney Pratten. It is written in French, and has probably never been printed.

After proclaiming the true art of guitar-playing throughout Europe, Ferdinand Sor took up his abode in Paris, in 1828, and there, after a lingering illness, he died on July 8th, 1839.

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* "Memoir of the Philharmonic Society." George Hogarth.

INTRODUCTION

TO THE ORIGINAL EDITION,

BY

FERDINAND SOR.

In writing a method, I would be understood to speak of that only which my reflections and experience have made me establish to regulate my own play. If certain precepts are in contradiction to the practice herétofore adopted by guitarists who, through blind submission and a religious respect for their masters, have followed their maxims without examining the foundation of them, it would be wrong to suppose in me a spirit of opposition. I have exalted no maxim into a principle, till after a due consideration of the motives for so doing; I establish nothing by authority nor by caprice; and I merely indicate the route which I have followed in order to produce results from the guitar which have obtained for me the approbation of harmonists, people the most difficult to satisfy and to dazzle in regard to music. I do not believe that my compositions for this instrument can be executed on different principles; I write therefore only for those who, believing the execution to be almost unattainable, have the goodness to consider me as a phenomenon, whilst I possess no greater means than another person. Music, reasoning, and the preference which I give in general to results before a display of difficulty, constitute my whole secret. Their astonishment arises only from the manner in which they consider the guitar: while they say that this instrument is principally intended for accompaniment, classing it therefore among the instruments of harmony, they always begin by treating it as an instrument of melody; for their first lessons are always scales, to which they accustom the fingering. This fingering, habituating them from the first to employ all powers of the left hand for the melody, causes them to experience great difficulties when it becomes requisite to add a correct bass, unless it be afforded by the open strings,* and still much greater difficulties when one or two intermediate parts are to be added besides. For them the fingering in this case is only a continual deviation from the rules which habit has established as a law; and to this let us add the inconveniency of finding themselves without the least support for the guitar, because, being obliged to place the whole hand on the strings to make a chord, they cannot of course leave one half behind the neck, as they do for supporting it. It is therefore quite natural that, by extending results to which not only their fingering has no tendency, but from which it misleads them, I am gratified with the title of extraordinary; and that persons, who have never heard me, say it is impossible that I can play all that I write; but in reality I am far from being a wonder. I love music, I feel it: the study of harmony and counterpoint having familiarized me with the progression and nature of chords and their inversions, with the manner of throwing the melody or air into the bass or into one of the intermediate parts, of increasing the number of notes of one or two parts, whilst the others continue their slower progression, I have

---

* Some have thought to remedy this inconvenience by adding a number of covered strings to the guitar; but would it not be simpler to learn to employ the six?— Add resources to an instrument when you have drawn every possible advantage from those which it offers; but do not attribute to the instrument what you should impute to yourselves.

required things of this kind from the instrument, and I have found that it yields them better than a continual jumble of semi and demi-semi-quavers, in diatonic and chromatic scales.

At first I took up this instrument merely as an instrument of accompaniment; but from the age of sixteen years, I was shocked to hear it said by those who professed to have but little talent, "I only play to accompany." I knew that a good accompaniment supposes in the first place a good bass, chords adapted to it, and movements as much as possible approximating those of an orchestral score or those of a pianoforte; things which, in my opinion, afforded a much greater proof of mastery on the instrument than all those sonatas which I heard with long violin passages, without harmony or even devoid of bass, excepting the bass found on the open strings. Hence I concluded that there were no masters for me, and I was confirmed in the idea that what was taken for mastery on the instrument was the very cause preventing its attainment. By dint of playing accompaniment, I found myself in possession of a stock of positions; and as I knew what chord or what inversion I played, its contexture and derivation, in what part the fundamental bass was found, and what ought to be the progression of every part for the resolution or transition about to be made, I found myself prepared to establish a complete system of harmony on this instrument: this system was, it might be said, telegraphic; for every position of my four fingers representing a chord, I found myself in a situation to see a figured bass, and, without taking up the guitar, to indicate the harmonic progression by the configurations alone.

In accompanying airs of Italian operas, I frequently met with little melodious passages in some instrumental part, and by endeavouring to execute them on the guitar, I found that the fingering which I employed for harmony was the basis of that which I found necessary for the melody, and that the latter should be almost entirely dependent on the former. Success having completely crowned my wishes, I wrote a few pieces, with little consideration I admit, which, however, prepared the route that circumstances obliged me to follow, and which I have only had to examine severely in order to correct my manner of writing since I have become a professor. Several of these pieces would have never been exposed to the public, had I been consulted; but some persons who had copies (most of them incorrect) communicated them to the editor, who, doing far too much honour to my talents, seized with pleasure everything that bore my name. However, since they are published, they may serve to prove how many useful reflections I have made since, if compared with my twenty-four lessons and my twenty-four studies:* these reflections I am now about to communicate and explain to the reader.

Without doubt I shall be told that the reasons which I give for having established my precepts require for their comprehension other knowledge than that of music, and that the present work is unsuited to an amateur whose object is not the deep study of an instrument which, according to general opinion, requires a great deal of time and labour. That remark may appear at first view to be just; but on reflection it will be found of no force. *An amateur is he who takes up the study of an instrument as a relaxation from his serious occupations.* He has therefore learnt other things, he must have reasoned; his education has initiated him in the elements of the sciences of which the knowledge was indispensable to him; he should love reason and prefer it to authority; he ought therefore to comprehend me better than he who has employed his whole time in studying music.

---

* Included in the Appendix [Ed.]

PREFACE

TO THE NEW EDITION OF

SOR'S METHOD FOR THE GUITAR.

IN REVISING this valuable work for modern requirements, I have endeavoured to present, as far as possible, the Author's original intention, viz.: to systematise a code of laws which should govern artistic guitar playing, and in doing so to establish a reason for each demand.

Ferdinand Sor wrote his method at the period when guitar *virtuosi* and teachers were legion. His perfect knowledge of music—practical and theoretical—together with his experience in guitar playing rendered him more than fully competent to establish rules. Yet, whether from extreme modesty or the fear of cavil from opponents, he presents his ideas, in the original edition so apologetically, that the value of his directions are almost lost to the student through the verbose diction which conveys them.

It has been necessary, therefore, to re-write the Method, and in removing the prominent personal pronoun, I hope that I have succeeded in condensing the matter to a more serviceable form.

A few excisions I have made after careful consideration, and, from my experience as teacher and composer, I know that the work sustains no loss by the omissions.

The subject matter of the Method is of the greatest value to both teacher and student, and all who aspire to artistic attainments in guitar-playing will derive unlimited benefit from a close study of its contents.

FRANK MOTT HARRISON.

45, Norfolk Square, Brighton,
1896.

INTRODUCTION

TO THE NEW AND REVISED EDITION OF

SOR'S METHOD FOR THE GUITAR.

IN my Prefatorial Notice I have mentioned the fact that a few excisions have been made in this Edition of Sor's Method.

As the work is essentially a treatise upon the Guitar, and abounding in instructive and practical principles, it is not an ordinary Instruction Book. It rather contains laws which govern truly artistic guitar playing, and expounds in a precise and conscientious manner the fundamental principles which regulate executive proficiency upon the instrument.

I have therefore considered it advisable to omit the articles upon (*a*) "The Instrument." This is a dissertation upon the mechanical laws which should be observed in guitar making. The influence which Sor exercised upon several great artists is apparent now by the fact that a large number of instruments existing are constructed upon his principles. (*b*) "Position of the Instrument." In this, Sor endeavours to introduce a fresh manner of holding the guitar—by means of the use of a table. As this mode has never, to any extent, been adopted, I think it unnecessary to include Sor's arguments in the present volume.

The addition of two appendices will be of use to the student, as further illustrations and practical demonstrations of the contents of the Method.

FRANK MOTT HARRISON.

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I. RIGHT HAND.

The line on which the strings bear at the edge of the bridge is a straight line, as well as the nut, therefore all the strings are in the same plane.

If these strings were to be touched by keys or moved by quills, like the old harpsichords and spinets, all the hammers or jacks (when not set in motion) would be seen to form a straight line parallel to the strings which they were to set in vibration; and when several were made to act at once they would always preserve a straight line parallel to the plane of the strings, and this would be one cause of uniformity in the quantity and quality of the sound. It is necessary, therefore, for the ends of the fingers of this hand to be placed in a straight line in front of the strings and parallel to the plane which they form.

It will be seen that the fingers do not allow the application of a straight line to touch the extremities of more than three of them, Fig. 1, A, B, and that if the fourth is to be brought in, it would be at the expense of the two which, being obliged to be bent so as not to over-pass the line E A (the others continuing extended), would place the hand in a constrained position, on account of the difficulty which is experienced in bending one single finger (except the thumb) if the others have not a point of support, as with the left hand. The joint of the thumb, as well as its position, causes its action to be in a direction different from that of the fingers, and, besides the possibility of pushing the string, it can approach them or recede without disturbing the hand. It can slide on two successive strings with such velocity as to make both to be heard together. Therefore, a rule for the fingering, for the right hand, is to **employ, commonly, only the three fingers,** touched by the line A B, and to **use the fourth only for playing a chord in four parts.** of which the part nearest to the bass leaves an intermediate string, as in **Ex. I, Plate I.**

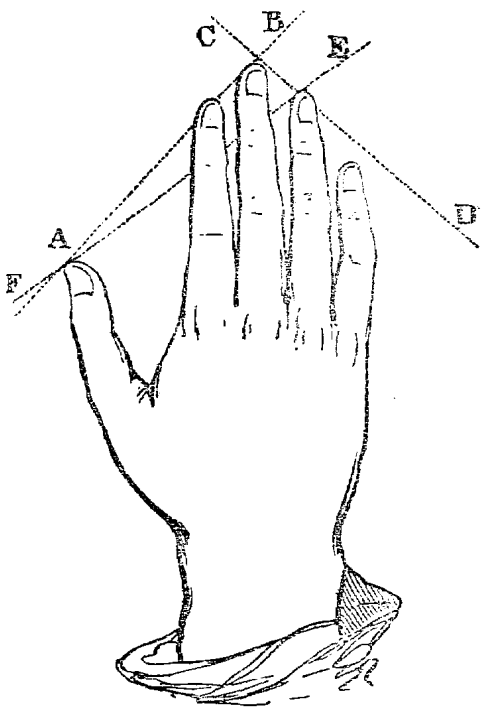


FIG 1.

The fingers in front of the string should not be more curved than those represented in Fig. 2.

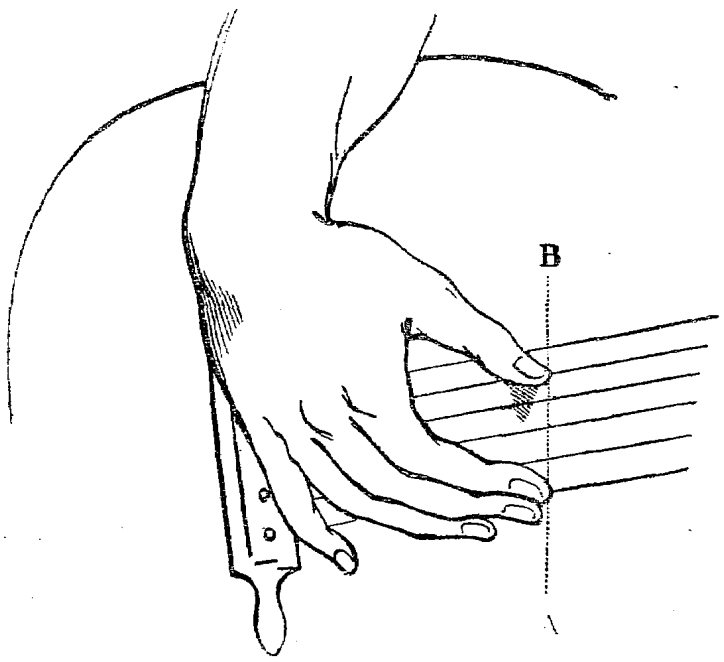


FIG. 2.—RIGHT HAND.

The act of **setting the string in vibration ought to be only the act of partially closing the hand,** without closing it entirely. The thumb should not be directed towards the hollow of the hand, but act with the next finger, as if making a cross with it, going itself above the finger. To keep the line A B parallel to the plane of the strings it will be found necessary to raise the hand a little on the side of the little finger.

II. LEFT HAND.

There is no reason why the thumb, which plays such an important part in the right hand, should do nothing in the left hand, excepting where nature has given it neither the suitable form nor dimensions for that employment. The thumb being shorter than the fingers, and having the power of acting easily in the opposite direction, it might be brought to meet them, and offer a point of support for the neck, the profile of which section is represented by the segment A, Fig 3, so that the neck might not yield to the pressure of the fingers. These fingers falling perpendicularly on the strings, the position of the forefinger F gives that direction to the extreme joints. By unbending this finger, it can reach the point B. By placing the extremity of the thumb M on the point N, that of the forefinger can be placed on C, without contracting the joints in such a manner as if the neck were supported at the point O; and, finally, the thumb can be used, as it is on the pianoforte, as a pivot on which the whole hand changes its position, and which serves as a guide in returning to the position quitted. To correct the phrase **Ex. 2,** without the assistance of the thumb may be accomplished, as in **Ex. 3.** There are some deviations which cannot be performed at all with the thumb, see **Ex. 4** and **Ex. 5,** but which can be played easily with the hand as in Fig. 3. Rule :—**Place the thumb always at half the width of the neck,** facing the finger which answers to the second fret; never displace it but for the purpose of barring, which is effected easily, if, instead of making great efforts that all parts of the finger, Fig. 4, should touch all the points in the line A B (the width of the finger-board) with a force capable of pressing them against the fret, it be withdrawn towards the edge A, Fig. 5,

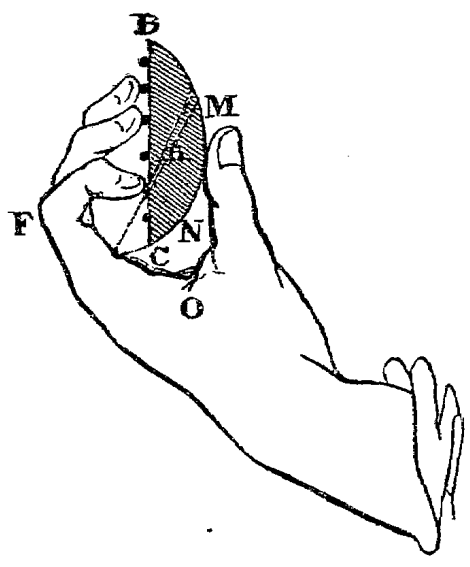


Fig. 3.

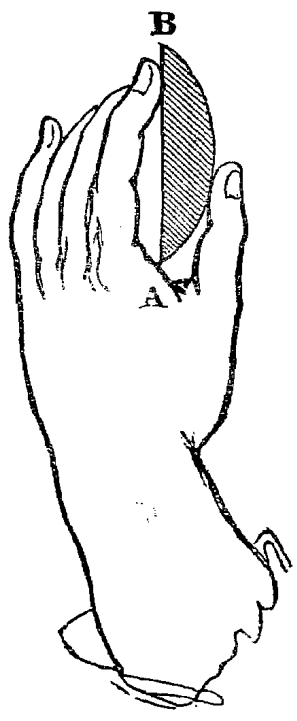


Fig. 4.

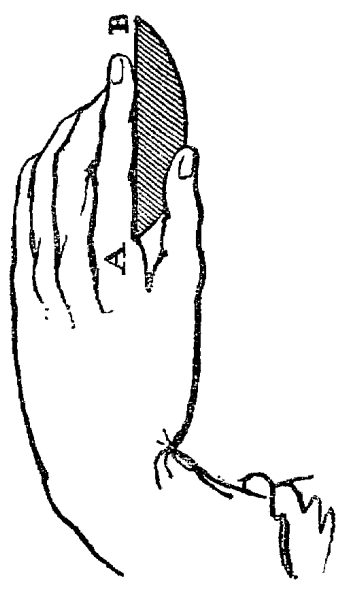


Fig. 5.

and giving the fore-finger the direction of the straight line A B (a line which, by its construction, cannot be bent in the contrary direction) and regard only the support of its extremity B, and that of the thumb; and not to press, in any other case, the thumb against the neck, but the approach of the arm, which, conducting the hand beyond, might experience a check to advancing farther than necessary, by the obstacle which the thumb would offer in opening as far as possible. Briefly: **Let the thumb not seek for the neck, but let the neck meet the thumb.**

III. THE MANNER OF SETTING THE STRINGS IN VIBRATION.

A stretched string in quitting the straight line, towards which it is strongly impelled by its tension, if that agent ceases to prevent it, will fly towards it with an impetuosity which will carry it beyond the line in the opposite side; and this deviation will, in its turn, produce a similar effect, this alternation continuing in proportion to the difference between the force of impulsion received, and its tendency to repose. Consider, therefore, the finger as an agent, which moves it from its natural position, and that the direction in which the finger moves it will determine that of its re-action. By giving the finger the form of a hook, Fig. 6, the act of touching the string would be that of directing it towards the point B, reaction carrying it necessarily towards the point C, it would strike against the finger-board, and jar against the frets. This friction, beside being disagreeable, and an obstacle to the freedom of vibration, must diminish the number of vibrations, or the

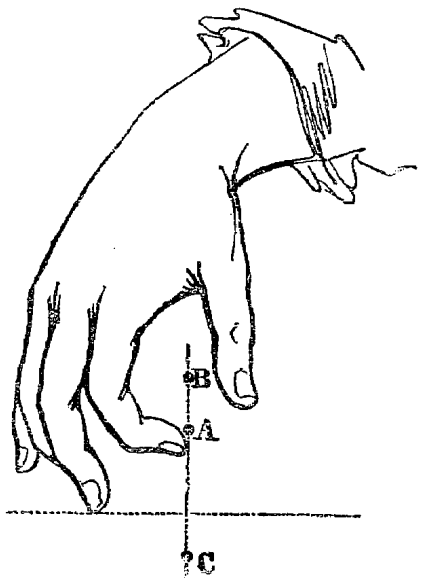


Fig. 6.

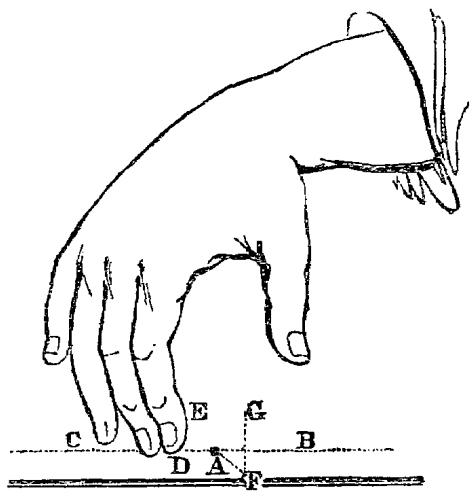


Fig. 7.

duration of the sound. **Keep the fingers as little curved as possible,** for the following reason :—

By supposing A the size of the string, Fig. 7, the forefinger in moving it, communicates the impulse towards the point B. The reaction must take place towards the point C, and, the alternate motion having been once established, the vibrations would take place in a direction parallel to the plane of the sounding-board, as well as to that of the finger-board, and the equi-distance would be always preserved. It is true that the roundness of the tip of the finger, which tends to make itself a passage, causing the string which presents itself as an obstacle to yield to its impulse, will compel it through the curve D E, to take at the same time, the direction towards F, which will produce the reaction F G; but the space in which these vibrations will take place is much smaller, and the first vibration meeting with no obstacle, the sound will be pure, and will continue as long as the quality of the string and the instrument permit.

IV. QUALITY OF TONE.

Not only must an instrument be well constructed, but the strings must be of a suitable size, and tuned to the pitch answering to its dimensions, in order to rightly judge of the quality of its tone.

The manner of producing the tone. The stretched string offers more or less resistance, in proportion as the finger applied to it is nearer or farther from the bridge, the vibrations must be made with a different velocity (not different frequency) in every point of its length, and the resulting tone should be likewise different. In order that the instrument may yield all the gradations of *piano* and *forte*, gradations may not depend on the hand alone, and so avoid such inconveniences as touching one string instead of another, or playing two strings instead of one, or missing those which are intended to be touched. To take advantage of that difference offered by the string on touching it in different places, the rule is:—**The usual place of the hand is at one-tenth of the whole length of the strings from the bridge.** At this point, its resistance is nearly as powerful as the impulse given to it by the finger; without great effort a clear and lengthened tone is obtained, without its being violent. **For a more mellow and sustained tone, touch the string at one eighth part of its length from the bridge,** profiting by the curve A B, forming the inside of the extreme joint, Fig. 8, to make the sound result from a kind of friction, and not from a pull.

If a louder sound be desired, touch the string nearer the bridge than usual, and in this case use a little more force in touching it.

Sometimes, when playing with force a chord in which all the six strings are employed,

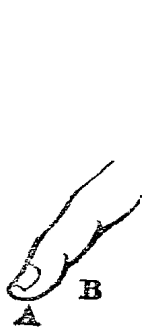


FIG. 8.

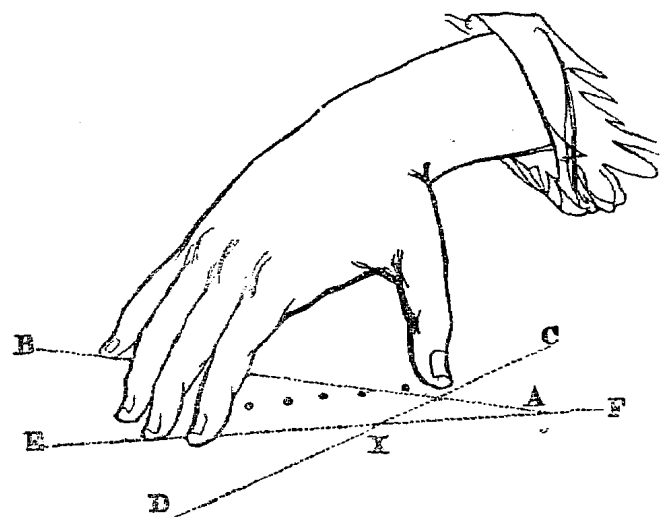


FIG. 9.

the thumb may slide across them all with rapidity, taking care that its direction be parallel to the sounding board, without which it would risk missing the latter strings, if it takes the direction A B, Fig. 9, or of forcing them too near the point X of the sounding-board E F, and make them jar on the frets. Do not make the quantity of tone, in this case depend on the pressure of the thumb against the strings. **Leave the wrist at liberty,** and increase the velocity in passing over the line of motion, which may begin at a much greater distance from the sixth string than where it is generally held.

The imitation of other instruments is never the exclusive effect of the quality of the sound. It is necessary that the passage should be arranged as it would be in a score for the instruments to be imitated. For instance the horns might very well perform **Ex. 5, Plate I;** but that melody not being natural for the second, horn-player, who would be obliged to employ his right hand to produce B, it is written as **Ex. 6.** This phrase being already in the style, and, as it were, in the dialect of the instruments imitated, which to accomplish, take no note with the left hand on the string to which it first belongs, but on the string contiguous to it, so as not to play an open string. In the passage **Ex. 7,** do not employ the first string; play E with the second, C with the third, &c., and touch them a little farther from the bridge than the sixth part of the whole length of the string.

The trumpet has passages which are seldom given to any other instrument. These passages are commonly all in the intonations shewn in **Ex. 8;** so that in playing little phrases in the style of **Ex. 9,** touch the string with force, near the bridge, to produce a tone rather nasal, and by placing the finger of the left hand, a jarring note would ensue of very short duration, sufficiently imitating the rough sound of that instrument. To obtain it press the string well against the finger-board for every note played; but, as soon as it is done, lessen the pressure a little, that the fret B, Fig. 10, near which the finger should be found in every other case, may allow a greater length of string to enter into vibration; then the string C, jarring against the fret B, which first made it produce the note, will yield a harsh sound at the commencement; but that harshness ceases when the intonation or pitch is fixed (as happens with the trumpet), because the distance of the fret O B, from the bridge, being much longer than B C, the latter cannot entirely prevent the vibrations of the string, which would continue from point B. In imitating a singing passage for the Oboe, it is only possible to venture on short passages in thirds, intermixing slurred and staccato notes.

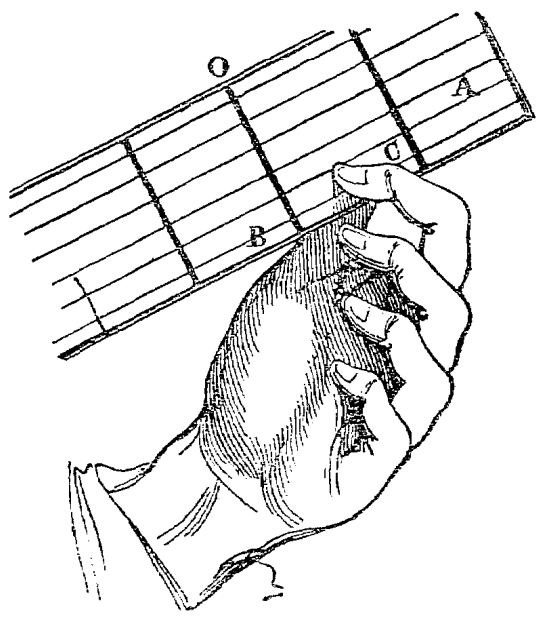
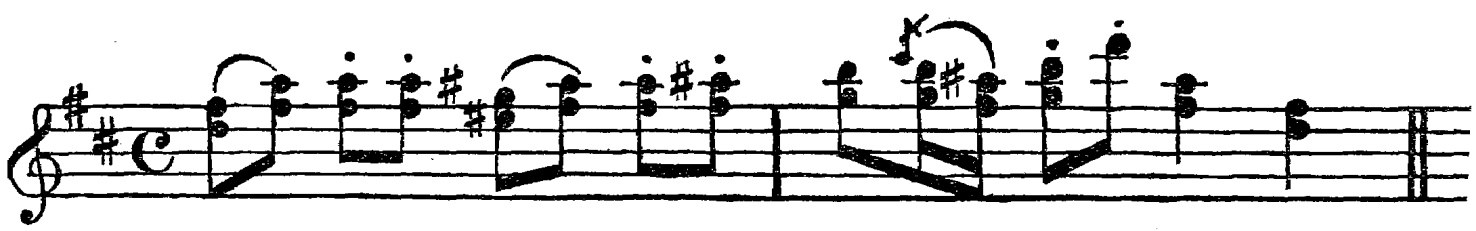


FIG. 10.



As the Oboe has quite a nasal sound, not only touch the strings as near as possible to the bridge, but curve the fingers and use the little nail to set them in vibration.

As to *harmonic* sounds, they cannot always imitate the flute, as the flute is unable to produce sounds so low in pitch as the guitar; and to imitate an instrument, it is requisite for the imitating instrument to be at the same pitch. It is necessary to attend to the notes to which the harmonies correspond, for the imitation of the flute would be attained by producing the passage as it appears in **Ex. 10,** but by producing it at the height of **Ex. 11.**

Buffed sounds, or *sons étouffés*, are rarely employed. It is to be regretted that there is no method of giving more sound to the instrument, as means might be established to diminish it; yet, as these sounds, properly employed, produce a good effect, to distinguish them from the full sounds, the latter have only the resonance damped, while the former are damped in the very act of moving the string. **To damp or check the sounds,** do not employ the right hand, but place the fingers of the left hand, so as to take the string on the fret which determines the note, pressing it with less force than usual, but not so lightly as to make it yield an harmonic sound. **The manner of damping or buffing, requires great accuracy in the distances; but produces true suppressed sounds.** For **Staccato** sounds, also, do not employ the right hand, but release the pressure on the finger-board with left hand, *without quitting the string*, as soon as it has been played: the thumb alone answers the purpose, by a slight effort, almost imperceptible.

Lastly, to imitate the **harp** (an instrument of similar tone), construct the chord so as to

comprise a great distance, or interval, as in **Ex. 12, Plate I.**, and **touch the strings at one-half the distance from the twelfth fret to the bridge,** taking care to have the fingers which play them depressed a little between the strings, in order that the friction of the curve D E, Fig. 7, may be more rapid, and produce more sound, it being understood that the passage is in the style of harp-music, (see **Ex. 13**).

All these differences in the quality of the sounds produce a good effect, if not employed too profusely; and with respect to learners, it is advisable they should not practise them until they have acquired great certainty with the common quality; because these varieties have always been exceptions to the fundamental rules which are established for the right hand (and it is only the comprehension of the rules that can prevent the student being misled in the exceptions, as these exceptions would not produce the desired effect, without the assistance of the rules).

V. KNOWLEDGE OF THE FINGERBOARD.

The frets are wires crossing the finger=board at regular intervals, which, by shortening the string one=seventeenth of its length, raises the pitch of the sound a semitone.

By knowing how the guitar is tuned, the knowledge of the intervals of the diatonic scale indicate where to press the string to find the intermediate sounds between the two open strings. **Ex. 14, Plate II.**

It will be seen that the sixth string, E (*mi*), is the third note of the scale of the key. From this note to the fourth (F) is a semitone. By pressing the string at the first fret it will produce F (or *fa*). From the fourth to the fifth is a whole tone; every fret being only a semitone, the string must be shortened two frets for a whole tone, and the string pressed at the third to produce it, and the diatonic interval between E and A being filled up, the same reasoning, having for basis the arrangement of the diatonic scale, which will determine the frets in all the keys, without burdening the memory with all the flats and sharps at the clef. See the application of it in **Ex. 15, Plate II.**

It is thus seen that, the first note once determined, it is only necessary to observe the proportions of the intervals, as the flats and sharps with which the clef is accompanied have no other object than to preserve the same proportion in every key; and it is found that, by a single operation, a result is obtained which would have required twelve different ones, if, instead of thinking about what was being done, namely, playing the scales, the names and modifications of the notes composing it were thought of.

A true comprehension of the scale is the key to all musical knowledge, and is indispensable in regard to harmony; but, although this science furnishes great resources for the formation of rules, it is wished to avoid everything that could be comprehended by harmonists only; and only that will be stated which will not require greater knowledge, in regard to the scale, than that of the proportion of the intervals. See **Ex. 16, Plate III.**

This arrangement exhibits the scale divided into two halves, of four notes each, and the order of the intervals is the same in both. These two parts are separated by the interval of a tone, and their last intervals are a semitone. The eighth note serves as first in *ascending*, as the first serves as eighth in *descending*; and the same proportions are found everywhere. Thus it is inferred where to find the notes, and the rules for fingering them. For example: Run over the whole extent of the instrument; having four fingers in front of the finger-board, and, the little finger being shorter in regard to its neighbour than any other finger, it cannot be employed for continuing the line A, B, Fig. 11, not being parallel to the strings; but, being able to use it in continuation of the lines C, D, E, F, it may be considered a useful means of keeping in position, since it can, without displacing the hand, stop all the notes that the third would have to stop by shifting; and but three fingers are reckoned on over

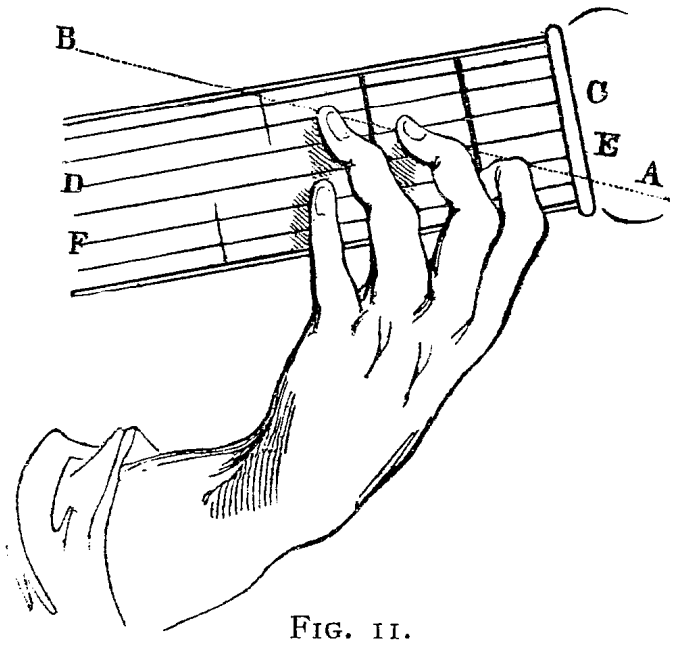


FIG. 11.

a straight line, without shifting the position of the hand: 1st, 2nd, 3rd, or 1st, 2nd, and 4th. These fingers include but two intervals of a semitone; and by adding that of the open string to the first fret, three intervals of a semitone. General rule: **Use the immediate finger for a semitone, and never for a tone, and make the fingers follow the order indicated by the frets.** See **Ex. 17, Plate III.** One finger is advanced when the string ascends a *semitone*, and two fingers when it ascends a *whole tone*; and, when the string is to yield more than three notes, the hand changes position, and, at every change, the fingers embracing three intervals of a semitone, are employed according as the arrangement of the scale requires.

VI. FINGERING ON THE LENGTH OF THE STRING.

As a sound of the same pitch may be produced by a lower string than that which is indicated in the preceding example, it may be useful, in order to become perfect in the knowledge of the finger-board, to acquire the habit of passing over every string for the whole length, considering the open string under different relations, namely, **as tonic,** or first note of the key, **as second, third,** &c., by practising the exercises in **Ex. 18, Plate III.** The fingering marked in these exercises is not the only kind to be used; but, no matter in what other way it is fingered, the hand being once in position, **the order of the fingers always follows that of the frets,** unless there be a necessity for making three notes, including two intervals of a tone, upon the same string. In this case, finger them 1, 2, 4, to make the extension from 1 to 2, rather than 3 to 4.

By playing these exercises with facility, *but without rapidity,* not only is a knowledge of the finger-board acquired, but also another advantage—the consideration of every note **with respect to its place in the key, and not as an isolated sound.**

VII. USE OF THE FINGERS OF THE RIGHT HAND.

GENERAL RULE: **Employ commonly but three fingers.** Hold the hand elevated, so as to enable the thumb to pass over four strings, and the other two fingers in front of the other two strings, so that, without shifting the hand the strings may be found which are to produce the notes of **Ex. 19, Plate V., which is merely the detailed expression of a chord.**

This fingering not only economises as much as possible the number of fingers, but makes the operation conduce to the expression of the musical accent, which is merely the commencement of each of the aliquot parts of the bar. The Exercise **Ex. 20,** as music, differs in nothing from the preceding; but it should not be practised until great certainty is acquired in the other, because the two fingers, having already the habit of answering in a uniform manner to the motions of the thumb, would experience greater difficulty in choosing the moment when each should answer to it. That habit once acquired, the other exercises will no longer appear difficult.

The use of the fourth finger will be considered after all the resources have been developed with the three.

VIII. FINGERING WITH BOTH HANDS.

In the fingering for the **left hand** not only the distribution of the fingers, but holding the hand in a position to facilitate the performance of chords with it, should be the principal object.

Taking the progression of harmony in **Ex. 21,** and by disposing the hand in consequence, it is prepared to play the six exercises of that example.

With respect to the *right* hand, there would be a great number of different combinations to be made, but they are purposely suppressed, first, because only the methods are here presented which lead others to play as the author did, and because combinations like those of **Ex. 22,** lead *from*, instead of *towards*, the desired object, and for this reason the fourth finger is employed, but very frequently, although the weakest, it would have been obliged to play the accented notes; in the second place, because, considering the multiplicity of notes in the continuation of a chord *only as a method of supplying the want of duration in the sounds of the notes composing it*, or of imitating an orchestral passage, every part of which might have its intonations divided into small fractions as in **Ex. 23, Plate VI.**

This method is used also for imitating passages in which the air or principal melody proceeds in notes, each of which constitutes, at most, a time of the measure; the bass accompanying it with notes of the same or less value, while the intermediate part marks the fractions of every time of the measure by notes completing the harmony. In **Ex. 24,** there is no essential note that is not rendered by the guitar.

In general all those variations of chords called *Alberti* basses, or *batteries,* if they represent nothing but themselves, always appear to produce the effect of a continued rolling, insupportably monotonous; and even when performed with true musical expression by itself—an accompaniment. It is only by adding the air, written above the first violin part that these arpeggio passages can produce a good effect.

Movements which the guitar can render, by the arpeggio passages before mentioned are never those of the first violin, but of the second (the celebrated Dussek had the texture of the orchestra in view when he wrote for the pianoforte. Note: **Ex. 26, Plate VII.**), and very frequently the orchestra does not, in the second violin, produce so many notes as heard in the arpeggios of guitarists. These passages *to a certain extent*, must be forbidden.

Being familiarised with the preceding exercises, **commence practising the diatonic scale to the extent of one position.** For instance, in the scale of C, **Ex. 27,** by fixing the third finger on the bass, the 1st, 2nd, and 4th will be very naturally in the scale up to G, without deranging the hand.

As to the **right hand**, it is not the aim to play scales staccato, or detached, or with great rapidity (the guitar can never perform violin passages satisfactorily), but by taking advantage of the facility which it offers for connecting or slurring the sounds, it is possible to imitate the passages of an air or melody. For this reason only the note is played which commences every group composing the passage. In the passage **Ex. 28,** the first of the slurred notes is played, and as the fingers of the left hand are held in such a position that the extreme joints

may fall perpendicularly, their sudden pressure occasions (beside the state of vibration in which the string is found), that the stroke against the fret made with force, in consequence of that sudden pressure of the finger, still increases the vibration, which continues after the new length of string has been so determined, producing the note required. To play three scales detached, **Ex. 29,** it is necessary to have the first and second fingers on the 1st string, afterwards on the 2nd, 3rd, and so on to the 6th string, so that the hand will be found out of reach of the strings, as Fig. 12. This position cannot be taken without displacing the arm (and by so doing increasing the difficulty of returning again with certainty to the position wanted), or by bending the wrist, as in Fig. 13,

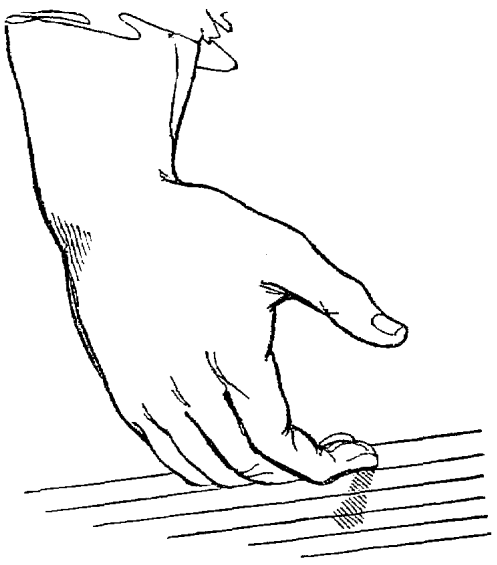


Fig. 12.

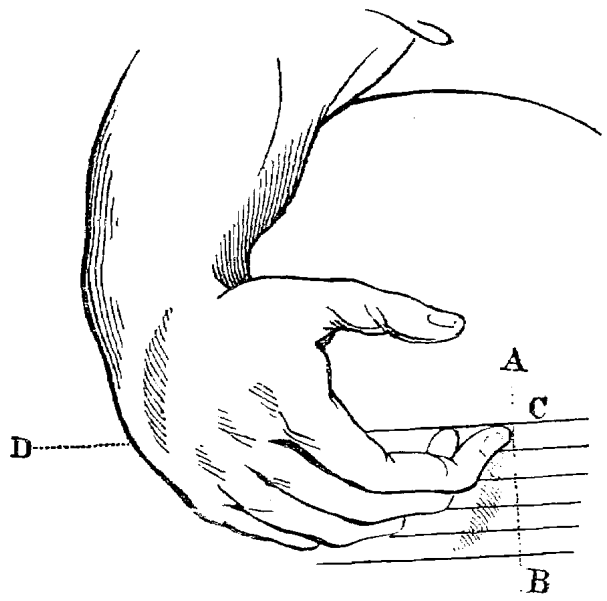


Fig. 13.

which would render it impossible to play the string without the action of pulling it up, because the direction of the fingers, in their natural play, is not indicated by the line B A, but by the line C D, and before making the fingers act in a direction lateral to that which is allowed by the joints, the whole hand must act, in order to give it the necessary direction for setting the string in vibration. It is possible by dint of labour, to succeed in acquiring facility in recovering that of the two positions quitted, the latter is forbidden only (either according to Fig. 12 or Fig. 13), because greater advantages are derived from that exclusion than from the exclusion of that which is adopted. The fingering for detaching notes is reduced, by employing two fingers alternately on the same string. They may sometimes be thus employed, but never on other strings than the first, and, very rarely the second; and never, but for a single repetition, and on unaccented times of the measure, reserving the thumb for the accented notes. See **Ex. 30.**

IX. THE ELBOW.

The left elbow, because its position has a great influence on (or rather is the cause of) the direction in which the fingers press the strings, it is well to guide it by methodical rules.

The position should be such that the fore-arm lies in a direction which appears perpendicular to the neck.

The joints cause the fingers to shut in the same direction as they open, and this direction being the continuation of the fore-arm, can only be perpendicular, as well as the extreme joints of the fingers in bending towards the strings. In order that the extreme joints of the fingers may fall perpendicularly, the elbow must be raised to a height at which it is impossible to support it long. If it be depressed, the fore-arm makes an acute angle with the neck, and the direction of the fingers forms an obtuse angle. The joints causing the fingers to bend in the line of their direction, fall on the strings in an oblique direction, forming, with the upper part of the finger-board, an acute angle, equal to its alternate angle, made by the fore-arm and the finger-board. That inclination deprives the fingers of their power, because the articulations exert their resistance in a lateral direction; and if it be desired to increase the pressure, it is necessary to bring the elbow close to the body (which cannot be done without contracting the shoulder), and the greater the efforts the less is the power in the fingers; for the alternate angle becoming more acute, by the approximation of the elbow and the line of the fingers deviating more from the perpendicular, the pressure is weaker. **The elbow should be allowed to move from or towards the body, according as the chord may require.**

In the second half of the sixth bar, **Plate XXX.,** the arm must be near the body, that the little finger may be near the 6th string, to press it at the fourth fret. In this case, the second finger is the first on which the hand turns. For the commencement of the following measure, the elbow must be directed towards its usual position, but raised higher, that the tips of the second, third, and fourth fingers may be found in a line parallel to the frets. **Most passages that appear difficult cease to be so when the elbow takes the proper position.**

To *barré*, for example, vary according to the position in which the *barré* is made, for the object is to give the first finger a direction parallel to the frets, and the action of its joints not allowing it any other motion than towards the thumb, which is held facing the second finger, it is necessary to close the angle formed by the fore-arm and the neck, and, consequently to raise the thumb towards the first finger, that the latter may form a line parallel to the fret. This line is so much the more nearly parallel, in all its points, as the finger presses the strings a little more laterally.

X. ON THIRDS.

THEIR NATURE AND FINGERING.

Beginning with the deep strings, the diatonic intervals between the sounds of the six open strings are three fourths, a major third, and another fourth, and by pressing two or several strings at the same fret, they include the same intervals as the strings do when not stopped. Since by pressing two strings at the same fret they produce a fourth (excepting the third and the second, which produce a major third), if the lower of these two strings be raised a semitone, by pressing it at the next fret, it would produce a major third ; and, by pressing it again at the following fret, a minor third. In playing the scale in thirds, to establish one mode of fingering for the major and another for the minor thirds, **Ex. 32, Plate VIII.,** will be found the best. Besides the advantage of keeping the hand well placed, that of playing the scale in thirds in every key, without considering the notes, or the flats and sharps by which some of them are affected.

For example, the scale D♭ major: This note, D♭, to its third, F, can only be major; the second note, a tone from the key-note, and its third, minor ; the third note, a tone from the second note, and its third, is minor also; the fourth note is a semitone from the third note, and its third major, and so on. When the keynote is on the second string, and the third above it on the first string, the formula is that which follows the example referred to.

This formula is invariable, as long as the tonic, or key-note, is found on the second string; by placing the second finger on it, and the first finger on the first string, it is only to follow the order of the diatonic intervals for the distances from the first finger if the third is major, or with the third finger if it is minor ; for, the sharps or flats at the clef having no other object than to enable one to find the diatonic scale everywhere, in all its proportions, as soon as the notes are considered under their musical relation, the thirds should be found more promptly than by considering them mechanically. To know the nature of them it is unnecessary to learn that the major third consists of two tones, the minor third of a tone and a half; that the diatonic scale, in the major mode, has three major thirds and four minor thirds ; that the major thirds are produced by the tonic, dominant, and sub-dominant and the minor thirds by the sub-mediant, mediant, super-dominant, and leading note. It is necessary merely to know the proportion of the scale, and, by examining **Ex. 35,** it will be seen that the third, which includes one of the small intervals, must be minor relatively to the third, which contains whole tones.

For the thirds produced by the third and second strings the relation of the fingering is different. These two strings are tuned a major third to each other; all the major thirds will be produced by pressing them at the same fret with two fingers, or with one finger only ; and the fingering employed in making the major third on the other strings will produce the minor third on these strings.

From **Ex. 33,** it is seen that it is only necessary to notice the distances to be passed over with the second finger, which never quits the third string, and to give every note its corresponding third. If the same notes were found in the key of E♭, the notes which must be played a semitone lower, and those which must be natural need not cause trouble. Observe that

G is the third of the transposed key, and, being minor, it cannot be played on the second string, and should be played the first two notes after each other (supposing, in this case, that only the two strings in question are considered), the following note is then the fourth, and its third is major. The fourth note, which is only a semitone from the third, is at the first fret as well as its third, &c. Thus, by following the order of the intervals and the nature of their thirds, the fingering will produce the notes properly modified, and are placed as in **Ex. 34, Plate VIII.**

For the thirds which occur in the compass of the 4th and 3rd strings, or of the 5th and 4th, or of the 6th and 5th, their nature and the disposition of the hand, show the right fingering. **Notice the principle of employing, only in very rare cases, two following fingers for a minor third.** But, before exhibiting the general table of thirds, in all the keys, an exercise will assist the fingering of the thirds. This exercise, as soon as learnt on two strings, the second and first, is learnt on all those which are tuned to the interval of a fourth. It is reduced to considering the sound of the lowest in every relation to the scale or key, and, consequently, to continue along the whole length of the finger-board. See **Ex. 35.** The scales in thirds, in all keys, and throughout the whole compass of the instrument, appear in the table, **Ex. 36, Plate IX.**

A few exceptions, in regard to the fingering of thirds, remain to be explained, and this article will explain half the theories constituting the system of fingering, as far as concerns chords.

Minor thirds, the fingering of which is denoted $\frac{1}{3}$, should sometimes be fingered $\frac{1}{4}$, if they are accompanied by a bass which requires the second finger, and $\frac{2}{4}$ if the bass requires the first. A trial of **Ex. 38** and **Ex. 39, Plate X.,** will show by the natural position of the hand that the length, the form, and the articulations of the fingers is considered.

When the thirds are among the deep sounds, it is sometimes necessary to use the fingering 1-2 for a minor third, if the little finger is employed at a considerable distance from the first; for the third being shorter and weaker than the second, it is more natural for the second to extend from the first than the third from the fourth. In the second strain of the religious march in Mozart's "Magic Flute" (*Zauberflöte*), a passage occurs, **Ex. 40,** in which the thirds should be fingered according to **Ex. 41**; but, as the little finger is obliged to support A, it is necessary to finger according to **Ex. 42.**

XI. OF SIXTHS.

All ordinary chords contain a third at least (either between the bass and one of the upper parts, or between the two upper parts), or a sixth excepting the discord of the fourth and fifth, which may be considered as a retardation of the third.

This established system for thirds, necessitates one for sixths, so as to have a positive rule for the fingering of all chords imaginable.

Two following strings give a fourth, or a major third ; and each of those which give a major third, form a fourth with the string next to it : (see **Ex. 43**). By having an intermediate string, these four strings form, by their tuning, two major sixths, **Ex. 44.** When the fourth and the second are played together, the 3rd and the 1st strings, open, or stopped at the same fret (no matter which), will produce major sixths ; and, by raising the lower note a semitone, namely, by stopping a fret in advance of the highest, they produce a minor sixth. The conformation of the fingers save seeking for the fingering ; because they are found naturally arranged, and it is only necessary to attend to the kind of sixth belonging to every note of the key.

This information facilitates the knowledge of music as the science of sounds. The octave, it is well known, contains two intervals, one smaller by half than the other, and that they occur between the third and fourth, and seventh and eighth degrees of the scale. The sixth, which includes six notes, sometimes contains one and sometimes both, according to the notes of the scale forming the sixth. Therefore, having the construction of the scale as a point of comparison, there can be no doubt as to the nature of the sixth.

The *sixth* containing one of these small intervals (a semitone), is called MAJOR—that having two, is called MINOR.*

The fingers placed naturally, form the fingering of a minor sixth, and of a major sixth.

The phrase **Ex. 45**, contains four of them, which are produced by the open strings. By employing this fingering, it is possible to play over the scale through the whole extent of the finger-board, as it is fingered in **Ex. 46.**

If the attention be directed towards the lower part, it is only to consider what note of the key it is, and what kind of sixth belongs to it ; and, if carried towards the upper part, what it is, and above what note of the key it is, and what kind of sixth belongs to it ; and if carried towards the upper part what it is, and above what note is it a sixth : the scale may then be passed over musically in sixths, in every key, with the same facility as in thirds.

On the practice of thirds and *sixths* the whole of the fingering depends, and their study cannot be too strongly recommended to those who would execute guitar music without apparent difficulty.

For the rest, to move the fingers too much, by separating them farther from the frets than is necessary to leave the string at liberty, is to augment the difficulty.

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* Therefore the minor *third* will be that containing one of the minor intervals, and the major *third* that which does not contain one.

XII. APPLICATION OF THE THEORY OF THIRDS AND SIXTHS.

The fingering for thirds and sixths differs sometimes from that indicated in the general table. On playing those passages, it has been endeavoured to avoid as much as possible, the transition from one string to another with the same finger, and to be sparing in the shiftings of the hand.

Still more useful results may be obtained by the further study of this method of fingering as given in the exercise on Plate XVI.

With the knowledge of thirds and sixths, it is possible to finger all the most difficult guitar music, and perform it in such a way as to show that the bass and other parts of the harmony proceed in a regular manner. When the thirds and sixths can be played through the whole extent of the finger-board, they may be applied in playing a succession of chords. See **Ex. 48, Plate XVII.** For the *first two* chords make the bass and its octave for the first, and the upper part for the second; the other notes belonging to the open strings. In the *third* chord, a major sixth, B♭ fingered $\frac{4}{3}$. In the fifth chord is E♭ above C, a minor third, and having the third finger ready on the third string for producing C, let the second finger fall to make this third, and the first finger is prepared to stop the F♯, which is the bass. In the *sixth* chord a minor third B D, belonging to the 3rd and 2nd strings, is fingered $\frac{1}{2}$. The major third G B, the upper note of which is already made on the third string; the 4th string will therefore sound the under note, made with the third finger, as shown in the general table. For its octave G, forming the fourth above D, stopped with the fore-finger, only take the first string; and as it is when an open string, the fourth above the 2nd string being pressed at the same fret, they must preserve the same interval.

The *seventh* chord is like the fifth, only a tone higher in pitch.

The *eighth* chord contains the inferior third, A C, which is minor, and belongs to the third and second strings; it is fingered $\frac{1}{2}$, and the first string open would give, with the second string, the major third C E; as this first string is used to make the lower A, the thirds must be taken on lower strings; take therefore A C on the fourth and third, fingering them $\frac{1}{3}$; E being the major third above C, which is stopped with the first finger, and found on the same fret, as well as its fourth, A. By taking the three strings with the first finger the chord is produced.

The *ninth* chord contains the major third A♭ C. Having to play the C an octave above that which forms a third with the lowest note, take it first with the fourth finger, afterwards the bass and its third may be fingered $\frac{1}{2}$, and the third finger makes the note F, a major sixth above the bass.

The *tenth* chord contains the major sixth, D B, which is fingered $\frac{4}{3}$, F is the minor third from D, held with the third finger on the 3rd string, it is only necessary to let the second fall naturally upon the 2nd string, and then are obtained all the parts of the harmony of G, a bass which the first finger makes easily on the 4th string.

The *eleventh* chord is the major sixth, F D, to which is applied the proper fingering, $\frac{4}{3}$, and the 2nd string open gives the note B. Not being able to give G in the same way, because the 3rd string is employed in producing F, at the tenth fret it may be produced on the same fret with the 5th string, which, yielding its octave A at the twelfth fret, should necessarily produce G at the same fret where F D are made.

In the *twelfth* chord, the minor sixth, E C, and major third, C E, indicate their fingering, according to the general table.

The *thirteenth* chord is like the seventh, and the *fourteenth* like the eighth.

The *fifteenth* chord contains the minor third E G, which should have been fingered $\frac{1}{3}$ if there had not been any note to stop with the second finger; but, being obliged to employ it for making C♯, the third is fingered $\frac{1}{4}$, and for B♭, as the G which is held with the first finger is its major sixth, extend this finger and make that a sixth with it.

The *sixteenth* chord contains the major third D F♯, the fingering of which should be $\frac{1}{2}$; but the first finger being employed for A, use $\frac{2}{3}$, and the 4th open string gives the bass.

The *seventeenth* chord is like the fifteenth, but a tone lower in pitch, and the *eighteenth* is like the first.

The *nineteenth* chord contains the major sixth, B♭ G. Finger it $\frac{4}{3}$, the second finger being placed on C♯, and the 6th string, open, gives the bass.

The *twentieth* chord contains a minor third, D F, which is fingered $\frac{1}{4}$ because the second finger is not only employed with the first in making the minor sixth, A F, but the first finger being obliged to *barré* in order to produce the F of the bass, causes the hand to advance much more, and, consequently, the fourth finger is better prepared than the third to press the 2nd string.

The *twenty-first* chord contains the minor third, D B, which belongs to two strings, the 2nd and the 3rd, and is fingered $\frac{1}{2}$. The other two notes are found at the same fret, where the 2nd string is held with the first finger, and it is necessary only to *barré* all the strings, by keeping the second finger on B, and the chord is produced.

In the *last* chord, the minor sixth, E C, and the major third C E, indicate the proper fingering.

These details are given to prove that **the entire key to the mastery of the guitar** (as an instrument of harmony) **consists in the knowledge of the thirds and sixths.**

XIII. FINGERING OF THE LEFT HAND IN REGARD TO MELODY.

A scale may be considered, in any key, as the perfect chord or triad of that key, commenced by the bass ascending, or by the upper part in descending; and sounding successively not only the parts composing that chord, but likewise all the notes that fill up the intervals between them. **Ex. 49, Plate XVII.,** shows that, by having the left hand placed for making the chord, the whole scale is found under the fingers without the necessity of shifting it, excepting the scale should exceed the compass included by the chord; and that it is the open string, or the fourth finger, which produces the complement to the parts fingered for the chord.

If the scale be required a semitone higher (**Ex. 50**), the act of barring being nothing else than making a fret, against which the first finger presses the strings and serves as a nut, there are really only three fingers remaining disposable; and the major sixth, A♭ F (which this produces), serving for the chord. Finger the minor sixth, F D♭, $\frac{2}{3}$, instead of $\frac{1}{2}$; the *second* finger becomes first, and the *third* finger second. This F is then a major third above the bass, and is made with the *fourth* finger, which becomes third.. **The fingering for the chord once determined, the fingering for the scale becomes perfectly natural,** and serves from semitone to semitone throughout the whole length of the finger-board, if the tonic (or keynote) is produced by the 5th string; but as advantage may be taken of the open strings, other modes of fingering may be established.

In the scale in the major mode of D, **Ex. 51,** as the 4th string sounding the bass cannot, at the same time, sound the F♯, the chord may be placed over the note which gives its first inversion (or chord of the sixth and third), viz., over F♯. Finger the third F♯ A in the same manner that all the minor thirds are fingered, $\frac{1}{3}$, straighten the first finger and produce with the 1st string the major sixth above A, which is held with the extremity; the second finger is enabled to make D on the 2nd string at the third fret, which is merely the fingering of a major third between that string and the 1st string.

In the scale of E flat employ the fingering according to the extent which is to be passed over. To play only ten notes employ the fingering No. 1, **Ex. 52**; to play to twelve notes employ that of No. 2 (which is nothing but the chord of C in **Ex. 49**), by considering that the second note F, the fifth B♭, the seventh D, and the tenth or third G, being found at the third fret, this fret becomes the nut, and the first finger making these notes, the second, third, and fourth fingers take the places of the first, second, and third, in order to play all the notes of the chord at once.

In the major key of E, by establishing the third, E, G♯, according to the fingering for a major third, the 2nd and 1st strings, open, give the complement of the chord, and the scale is fingered as in **Ex. 53.**

In F is the minor sixth, A F, which is fingered according to rule: $\frac{1}{2}$, and the third finger can produce, with the second finger, the major third, F A. For the note C, forming a

minor third with A, use the extremity of the first finger, which being used on the 1st string at the same fret, takes the two strings very easily. The chord thus completed, the fingering of the scale becomes quite natural, as shown in **Ex. 54.**

In the key of F♯ the chord once formed (No. 1, of **Ex. 55**), it is necessary to depart from the general rule of fingering, to make the interval from F♯ to G♯; but it is preferable to use this deviation to quitting the principal position, which must be taken again to make the A♯, and the rest is fingered nearly as in F♮. The scale in G♭ (the enharmonic change) being at the same fret, requires the same fingering. See No. 2.

In G (♮), the 3rd and 2nd string being the first two notes of the perfect chord, or triad, of G, and having no string between the second and first to produce D, it may be suppressed, and the octave G made with the fourth finger. The hand thus placed, the fingers are found within the reach of the notes required, and, without the least motion of the wrist, the scale may be played as fingered in **Ex. 56, Plate XVIII.,** No. 1.

Being able to make a perfect chord under the note which is taken for a point of departure in the two preceding numbers, it is possible to fill up a double extent, and make what is called the **Grand Chord**. See No. 3.

By fingering the bass G, and its nearest third, B, with the fingering of a major third, $\frac{1}{2}$, the fourth string open gives D, and the position No. 1 is added; and as soon as the position for the first octave is used it is placed for the fingering No. 1, up to F♯, which is made with the first finger, in order to prepare fingers for the notes up to D, applying one finger for a semitone, and two for a whole tone.

A♭ is only the chord of G a semitone higher, therefore the first fret becomes the nut, and the first finger is reserved for all the notes, which, in the scale of G, are found on the open strings. Use the second, third, and fourth fingers as the first, second, and third, and the fingering of No. 1, **Ex. 57,** is the result. If the scale is to begin an octave higher (No. 2), and is not to exceed an octave in extent, consider it as the scale of G, No. 1, **Ex. 56,** a semitone higher; take the three strings with the first finger, and place the fourth finger at the fourth fret, and, the chord, once formed, employ the fingering No. 2, **Ex. 57.** If the scale is to exceed the octave, take the chord with the same fingering that was used for all those chords, the bass note of which belongs to the 4th string, beginning with F, and thus establish the fingering No. 3.

In the key of A major, the notes are stopped as they occur when the hand is regularly placed; but, as, after G of the 3rd string, no note is found at the first fret, when the second fret is required for G , *the whole hand may slide a semitone*, employing the first finger, No. 1, **Ex. 58,** and make the following notes depend, up to A, on the fingering No. 2 (**Ex. 58**), with this difference only, that it is placed a semitone higher, and advantage may be taken of the notes produced by the open strings. To lay the chord on the 4th string (No. 2), it is only requisite to do, at the pitch A, what is done in No. 1, **Ex. 58.**

In the major key of B♭, **Ex. 59,** the first finger to the bass and the fourth finger to its octave, with the 4th string open gives a position which enables the hand to pass easily over all the intervals comprised in that extent. When this compass is extended, the act of sliding the first finger from C to D makes it advance a tone higher, and it is found in the same case as when at the tenth note of the scale No. 1, **Ex. 57,** it is only to follow the same procedure.

Lastly, in the key of B (♮), the major third, B, D♯, fingered $\frac{1}{2}$, gives the proper position for passing over the diatonic intervals up to B, the second open string. As that string has only

the first string before it, it cannot be the bass of a chord, because *a chord should be composed of at least three notes.* Continue the scale, therefore, considering the nature of the intervals only, for a knowledge of the frets, and the suitable distribution of the fingers, and hence results the fingering in **Ex. 60.**

All passages of melody have not the same compass, the same direction, nor the same series of intervals, nor have they the same point of departure. It is difficult to explain a passage of melody without recourse to harmony. *Mi, sol, do, si, re, fa, mi, re, do,* **Plate XIX., Ex. 61,** were anciently the exclusive nomenclature of this melody; but, at the present day, the same melody has only to change its place (or pitch) to change its nomenclature (making seven names for a single thing), and this nomenclature, in its turn, becomes the expression of a greater number of different things, modern solmisation wants precision in its musical ideas, and is exclusively the science of notes, so that the explanation that might be given is fettered by the deprivation of a great many means of an intelligible rendering, and it would be necessary to employ circumlocution to express ideas which, for that reason, might appear complicated.

It is important to note two very essential points in regard to *music*; first, **that melody, (Ex. 62), is the same, notwithstanding that all the notes composing it be different** (see **Ex. 63** and **64**); second, **that the same notes may express a great number of different things, and that the object may change place but not form;** although notists make no difference in the way of considering them, unless it be the difficulties with which the imagination is laden, in order to convert the mind into a machine.

In a passage of a melody observe (a) *whether it skips through such intervals as are found between the parts of a chord, or proceeds by conjunct degrees, ascending or descending;* (b) *whether it ascends by groups of two or three descending notes, or falls by ascending groups.*

RULES.

1. For notes forming a broken chord, place the fingers in readiness for that chord.

2. When the notes are otherwise disposed, finger them according to their progression. (See Examples, **Plates XVII. and XVIII.**

3. When notes succeed in the order of the scale, observe the fingering shown in Examples 64, 65, 66, 67, and 68, Plate XX.

The first finger placed on the 2nd string, at any fret, so disposes the hand that the fourth finger falling naturally on the 1st string, produces a minor sixth, and, by extending it one fret, it produces a major sixth. **This is a positive datum for establishing this position for all passages of melody that do not exceed that compass;** but the fingering of the intermediate notes being changed, according to the note of the scale made by the first finger, the employment of the other fingers depends on the way in which that note is considered.

The different combinations may be detailed by presenting the note made by the first finger under every relation that it can have with its tonic, and by pointing out the fingering **Ex. 70.**

In the passage **Ex. 71,** the first two notes are taken on the 3rd string, to prepare the position of the first finger on D (the fifth note of the key), in order to have all the passage as far as B under the fingers. Afterwards, the F sharp is treated according to its relation with the key note, and the first finger is placed on it, considering it as seventh or *leading note*, and the following notes fingered consecutively.

In a passage requiring rapid execution, it is useful to take advantage of a position to produce the greatest number of notes included in it; but in a *cantabile* passage it is preferable to seek the notes where the vibration will be of longer continuance. *G*, produced by the 1st string, at the third fret, is much more lasting than if produced by the 2nd string at the eighth fret, or by the 3rd string at the twelfth. The reasons of that difference are, 1st, the parts of the string set in vibration are shorter; 2nd, their diameter increases in the ratio of their diminution in length.

It is therefore preferable to change position frequently in order to produce the melody with the 2nd and 1st strings, rather than to produce notes on the 3rd and 4th strings at the lower part of the finger-board, where the vibrations would only be prolonged in case they were repeated by the resonance of the deep strings, which could not occur for all notes; and the notes so prolonged would render the dullness of the others more remarkable.

The fingering of Sor's Fantasia *"L'Encouragement"* (published by Pacini), shews in the scholars' part, the practicability of what has just been mentioned. It will be seen also how far advantage may be taken of the open strings in the *cantabile* that the sounds may be lasting, and, in quick passages, to avoid shifting.

It is of great consequence to become accustomed to take a position embracing at need the distance of a major third on the same string with the first and fourth fingers, so that the intermediate note shall be made by the second finger, which, by its length and action, is more capable of separating from the first, than the third is from the fourth finger.

XIV. FINGERING FOR THE RIGHT HAND.

The common position of the fingers: The first below the 2nd string, the second below the 1st string, and the thumb within the reach of all the other strings, *without displacing the hand.*

If the melody be lower than the note of the 1st string, pass the first and second fingers to the 3rd and 2nd strings.

Touch every bass note forcibly with the thumb which may be likewise employed frequently to play notes not belonging to the bass, but which mark an accented part of the measure, or the commencement of an aliquot part.

If the melody be doubled in sixths, remove the second finger a little from the first, elevate the hand a little (not by contracting the wrist, but by slightly depressing the elbow), and the first and second fingers are found each by its respective string.

If the intermediate part has more motion than the upper part, and the intermediate string is to be played, always employ the first finger, because the fingers have less facility of action in proportion as they approach the fourth.

When a succession of sixths occurs, without being accompanied by a string, use the thumb for all the notes belonging to the 4th string, and even for several of those belonging to the 3rd.

By studying the construction of the hand it will be found that when the second finger is in action, if the thumb is at rest, it is the lower part of the hand which acts, and when the thumb and fore-finger are set alone in motion, it is the upper part that acts. Try the experiment, by playing one string rapidly several times alternately with the first and second fingers. It will be seen that it cannot be done so, without moving the third and fourth. Do the same with the thumb and the first finger, and it will be perceived that he lower part remains without any other motion than that which the thumb communicates to the whole hand.

Execute passages of that kind with the thumb and first finger (see Study 19 for this mode of playing).

For the low string which may be required immediately after the passage with the thumb, it is easier only to open the hand without displacing it, than to pass from the position indicated in Fig. 12, page 11, to the position in Fig. 2, page 1; thus preserving the line A B, Fig. 2, parallel to the plane of the sounding-board. Sometimes the left hand assists the right in descending groups of three notes, then finger the three at once. The finger which stops the highest, which is played with the right hand instead of quitting it by rising, takes the form of a hook, and being withdrawn towards the palm of the hand (without varying the position of the whole hand) produces the next following note, which is found already fingered; with this finger do that which was done with the other, and it produces the third note. From this explanation it may be inferred that, **if the third finger of the right hand be rarely used for harmony, it is forbidden entirely for melody.** Such are the foundations on which is established the use of the right hand in playing.

Ex. 72, Plate 21, after what has been said, should be performed by passing the first finger, which has just played A of the 3rd string to the 4th string to make E. By writing it as No. 2, it is obvious that

the same E makes no part of the melody formed by the minims, but a separate one whose notes do not coincide with those of the bass; the thumb can therefore be only employed alternately for the bass and for that part keeping the hand well placed. When, in a passage in three parts, the middle part has more notes to be played than the chief melody or air, and these notes require two strings, observe whether the musical accent be on the highest or lowest; if on the highest the thumb plays the lowest, but if on the lowest, play both with the first finger, which passes from one to the other.

Note the same example, in which the numbers mark the fingers of the right hand. As the thumb is not reckoned on the left hand, seeing that it is not used on the finger-board, the same numbers are employed for the finger of the right hand, and the thumb denoted by a cross, X.

Sometimes the little finger rests perpendicularly on the sounding-board below the first string, but it should be raised as soon as it ceases to be necessary.

The necessity for that support arises from passages requiring great velocity of the thumb to pass from bass notes to those of an intermediate part, whilst the first and second fingers are occupied in completing the fraction of the measure in triplets; otherwise there could never be certainty of keeping the fingers exactly opposite their respective strings. The little finger thus retains the whole hand in position, and it is only to attend to the motions of the thumb; but, as soon as the hand can properly keep its position without that support, cease to use it, in order that the elevation of the lower part of the hand may be allowed to attack the strings with the fingers curved as little as possible.

XV. OF HARMONIC SOUNDS.

These sounds are so called, because they are the result of different intonations, produced by the vibration of the sonorous body. A stretched string set in vibration will give these sounds, corresponding to aliquot parts of its length, the more distinctly as its pitch is lower. **They are produced on the seventh fret, sometimes on the fifth, and very frequently on the twelfth;** on the last named the tone is more pleasing, and of a little longer duration than on the others, and the sound is the clearest.

The cause of these effects: A stretched string gives a determined sound. Place a movable bridge, first at half its total length, the string will produce, by each half, the octave above the original sound; place it at one-quarter of the length, this quarter will produce the double octave, and the three-quarters on the other side of the bridge will give the fourth above the original sound; again, place it at one-third, this third part will give the double fifth, and afford a harmonic sound, it is not that which is touched with the right hand, but that which is between the left hand and the nut; that it is for this reason the sounds ascend as this distance is shortened, and the vibrations dying away sooner on account of the diminution of length, the more the hand approaches the nut, the less pure and durable are the sounds. It is thus seen that the same finger of the left hand that determines the aliquot part of the string is an obstacle to the vibration, and that, the sound once determined, if the string is quitted immediately, will not in vibrating produce the generating sound, but will prolong the sound, produced by the aliquot part. Guitarists, withdrawing the finger from the strings immediately after the last sound, this is the only sound, unless they make it expressly, that experiences the result of the described process; and observations lead to the establishment of the rules: 1st, **not to press the string too lightly at the point determined, but so that it can be felt well under the fingers;** secondly, **to let the action of attacking the string with the right hand be followed immediately by that of raising the left to quit the string and leave it perfectly at liberty to vibrate;** thirdly, **in proportion as the sounds to be produced would require a position nearer to the nut, to make the action of attacking the string more violent, and the pressure of the left-hand finger more powerful, without, however, compelling the string to approach the fret.**

There are not harmonics, however, for all the notes. There is a process by which they can be produced, but the method is scarcely successful. It consists in determining the half of every length of string between the point which is to produce the sound and the bridge, by a finger of the same hand that attacks the string, whilst the other hand is employed in fingering the notes of which the harmonics yield the octaves above. Besides the double task imposed, in being obliged to measure very accurately the distance for both hands, the inconvenience of being forced to employ the whole of the right hand to play a single note, and that every harmonic be produced, not only necessitates a motion of the wrist, but of the whole arm too, and, having no point of support, it is nearly impossible to direct the finger with certainty exactly to the middle point of every distance. They must be played very slowly, and the pressed string discontinuing its vibrations sooner than the open string, the harmonic sounds produced in this way are less sonorous. This thwarts the desire to produce *all* the sounds. In employing the same means as on a violin, by determining the note with the forefinger and doing with the little finger at four frets' distance what is done with another finger on the fourth to produce the double octave. This method is a little more promising, but there is the inconvenience of being obliged to contract the distance between the two fingers in proportion as the hand approaches the body of the instrument; and, even when the habit is acquired of progressive contraction, there is an uncertainty when the melody proceeds otherwise than by successive degrees. At this point may be asked the question: "Are not all

the notes of the diatonic scale found in the vibration of the sonorous body? Why not interrogate Nature, by determining on a deep string the aliquot and even the aliquant parts of its length?" Make the trial, and it is found that the 4th string, for example, gives the following notes:—

At the twelfth fret	the octave	D
At the ninth fret	the tenth or major third	F♯
At the seventh fret	the double fifth	A
At the fifth fret.	the double octave	D
At the fourth fret	the double major third	F♯
A little below the third fret . . .	the triple fifth	A
A little above the same	the triple minor seventh	C
Below the second fret	the triple octave	D
On the second fret	the triple ninth	E

All these notes are not equally distinct on all the strings. Their clearness is in the direct ratio of their greater or less gravity. But since every string affords the same results relatively to its lowest sound, on one string can be found some note which may be wanting on another. From this may be formed the table represented by **Ex. 73, Plate XXI.,** which shows how many harmonic sounds can be arranged by the common method.* Some of them are almost inappreciable, and are therefore better avoided, and as it is impossible to execute them with rapidity in a passage of melody, without the performance bearing conspicuously the seal of difficulty, the combinations of harmony may be considered. When playing in a key the next to that of the 6th string, tune it up or down to the tonic, or key note, and then the harmonic sounds preserving their relations sound as indicated in **Ex. 74 and 75.** As there are several places where the same note can be found, advantage may be taken of this to play in two or even three parts in harmonics. It is useless to mark the fingering, as the *resulting* note is not written, but the string to be played and the number of the fret where it is to be pressed. It will be seen in one of the twenty-four studies,† that, by following the numbers, three parts will be produced. There is also another instance in **Ex. 75, Plate XXII.**

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* The Guitar being tuned an octave lower than the music written in the G clef, the Harmonies are exactly at the pitch at which they are written. See **Plate XXII.**

† See Appendix, II.

XVI. ON ACCOMPANIMENTS.

Every accompaniment supposes in the first place a bass, and at least two harmonious parts; consequently, the different notes comprising what is called *arpeggio* (or *batteries*) must not be considered as the expression of a single part.

In order to impart to the accompaniment the expression of that which it represents, it is necessary to be acquainted with the object that it is desired to imitate.

The bass marks the commencement of the aliquot parts of the bar, the musical accent; but these accents are more or less numerous, according as the music has been composed. For instance, in an air in common time, four beats in a bar, all marked by the bass, and the notes of the parts in harmony being of the same value, they would all strike together, two notes accented, the first and third; and the second and fourth weak or unaccented. And, when there are only two accents in a bar, the second will be less marked than the first. *Rule :* **A bass generally has half of its notes accented,** and every note in a bar occupying the place of an *even* number, even when it would be accented with regard to the parts of the harmony, would not be so as bass. For this reason, the bass should be played as it is done in an orchestra which accompanies, and to give the other parts of the harmony the same degree of power as is required of the violins, and not more, *i.e.*, the bass should be more marked, and the parts succeeding it should be heard so as to be distinguished as dependent on the bass, in like manner as resonance is less powerful than the sound producing it. *This refers only to the manner of playing an accompaniment.*

A pianoforte accompaniment, if well constructed, should be like an orchestral quartet or trio. By taking that accompaniment as a pattern, it is possible to regulate that of a guitar; comparison assists comprehension. Even if the guitar does not give the same notes as the orchestra, the accompaniment will not be less the same.

If a portrait be made as large as life, it may exhibit all the details that exist in the original: *this is the orchestra.* Let a copy be made of this portrait in dimensions only one-third of the former, many of the little details will be suppressed; other parts, which in full size were developed, will be represented perhaps by a single point, the relative proportion of the features will always be the same, and although each will receive fewer touches of the pencil, the same object will be seen: *this is the pianoforte.* If this be copied again and reduced one-third, it will be necessary to suppress more. A small circle of the original may be represented by a point, and yet produce the effect of a small circle; so that the means of seizing the resemblance being fewer in detail, the likeness will be perfect if the features preserve the same relative proportions: *and this is the guitar.* To illustrate this, the accompaniment of one of Mozart's airs is given, first reduced for the pianoforte, in a way to render the author's intention according to his orchestral accompaniment (**Ex. 78, Plate XXIV.**). Observe that as far as to the first time of the fourth bar, the left hand plays the bass as it is in the orchestral score, and the right hand strikes the unaccented times, as they are written in the score for violins and viola; but, in the rest of the fourth bar, the three descending thirds in the right hand and a holding note, whilst the left hand, besides sustaining the bass which has marked the time, makes three thirds in a contrary motion to those of the right hand.

The whole of this passage is performed in the orchestra by wind instruments. Afterwards the same alternate play is resumed, and continued to the eighth bar, where there is again another phrase for wind instruments. In adapting it to the guitar, the first care is to employ notes of the same value, to preserve the identity of movement; afterwards to examine what thirds and sixths are found in the chords, in order to take them as a foundation for the fingering. If, for example, it is found in the last chord of the second bar, where the minor third, F♯ A, being fingered $^{1}_{4}$ on account of D♯, which should be made by the second finger, cannot be accompanied by the B, which is found between this third and the bass, without employing the second and fourth fingers for the third, the first for B on the 3rd string, and the third finger for D♯ on the 5th, this not being an easy position, consider whether one of the three notes cannot be suppressed without destroying the effect; and it will be found that the voice continuing the B till it coincides with the bass of the chord in question, the whole is completed by answering with two notes only.

The end of the third bar is a chord having the preceding B for bass; observe the third F♯ A, and the lower third D♯ F♯, finger the latter $^{1}_{4}$, and for the other consider A F♯ instead of F♯ A, which is its inversion. This sixth being minor, should be found at the same fret, and because F♯ is made at the second fret with the first finger, it is only to *barré* and produce not only A, but also B, of the bass, which is to be struck first. In the fourth bar there are six parts, and as it is impossible to play all of them, ascertain which constitute the essential part of the phrase. If the descending thirds be played correctly, the guitar does not allow the other three to be played in contrary motion; and to suppress them would be to remove the expression resulting from that approximation; therefore, make the three lower thirds, fingering them $^{1}_{3}$, $^{1}_{2}$, $^{1}_{3}$, and only the highest part of the three descending thirds, and, not being able to sustain the acute E, make the open 1st string to be heard after each of the three notes. The resonance of E, which is played at the beginning of the measure, making part of the chord to which every one of the three thirds belongs, augments their vibrations and connects the sounds; they ought therefore to be touched gently, but with boldness, to produce the effect of the instruments which the pianoforte is to imitate.

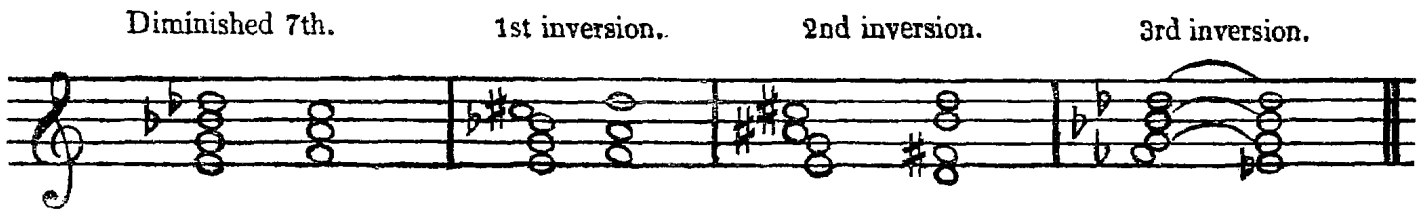
If accompaniments already made are played, that supposes a theoretical knowledge of the instrument considered as an instrument of harmony. If the accompaniments are made by the performer himself, much more still is supposed, even were the accompaniment to contain only plain unbroken chords, with a correct bass. It must not be presumed that, with a few superficial notions of harmony means will be afforded of composing *easily* good accompaniments to all imaginable airs.

Mozart's air *Voi che sapete che cos'e amor*, would compel longer and deeper explanations than those which are employed for **Ex. 44;** for that analysis refers to the fingering only, whilst that of the other accompaniment should have reference to its formation, its progression, to the reasons for considering this or that chord in one way rather than in another, and to the manner of substituting *adroitly* an inversion for a direct chord, or *vice versâ*. The formula of chords on the notes of the scale would be insufficient for accompanying in a reasonable manner the melody of these four lines:—

Ricerco un bene
Fuori di me,
Non so chi il tiene;
Non si dov'e.

And yet it would be absurd to say that the transitions employed by the author, to express the anxiety and agitation of the heart of Cherubino are deviations from the fundamental rules. On the contrary, they prove that nobody has observed the rules more constantly than Mozart; but he knew all their consequences; he possessed, as it were, all the resources and all the oratorical terms of musical language; and to be able to translate it well, it is necessary to understand at least how to read it properly, which would already suppose a more extensive knowledge than could be communicated in pages of text, and many examples. It requires an intimate acquaintance

with a language to comprehend its double and triple meanings. The discord of the *diminished seventh,* with its inversions, is, in music, nothing else than a source of *calembours* (or puns), for example :—



The same sounds may be considered in different relations. If in the key of F, and instead of giving the chord of the diminished seventh, its resolution in the key, it is considered as its first inversion, resolves in D minor. If considered as the second inversion, in B minor; and if as third inversion, in A♭ major or minor. The chord of the dominant seventh, and the chord of the augmented sixth, are likewise synonymous, and it is only their resolutions that determine their true acceptation.

It may be said that too much is required in regard to accompaniments, but if so, it is only for airs composed with orchestral or pianoforte accompaniments; nor, indeed, if the accompaniments are simple, no one would think of making them complicated by increasing the number of notes or by harmonizing them in a more finished manner that the author had. The air of the Molinara, *Nel cor piu non mi sento,* has the greatest simplicity in the accompaniments, it would not do therefore to make any other than that of **Ex. 79, Plate XXV.;** but how can the chords be simplified in Cherubini's beautiful romance, from the opera of "*Deux Journées,*" without suppressing a great part of its merit? The voice part is simple, touching, and perfectly suited to the situation. The orchestra has not a great complication of notes, but their texture is very beautiful, and considerable knowledge and tact are necessary to ascertain which notes may be omitted with least disadvantage to the effect (See **Ex. 80, Plate XXVI.**) **To arrange any piece for an instrument which cannot render it properly, is rather to derange it;** and instead of saying "arranged" for such an instrument, the expression should be "sacrificed to" such an instrument.

In an air composed to be accompanied by the guitar, preserve simplicity in the accompaniments; because all the effect should depend on the air, and the accompaniment has to make the bar and indicate the harmony required by the bass. (See the Ariette, **Ex. 81, Plate XXVII.**) But when an air written for the orchestra, is to be accompanied, it should be arranged as in the portion of Haydn's Creation (**Ex. 82, Plate XXVIII.**) which is analysed with regard to the guitar treatment. (See page 29.)

XVII. ANALYSIS

OF THE ACCOMPANIMENT OF A PART OF HAYDN'S ORATORIO "THE CREATION."

The commencement of the symphony is a phrase without accompaniment, the first three notes of which proceed by thirds descending, the first a minor, and the second a major third. Finger the second $\frac{1}{2}$ and the little finger is prepared to make the upper note of the first. The E is the open 1st string.

Bar 2. Stretch out the little finger on the 1st string to make A; bar all the strings with the first finger at the fret where it is found, and in that position the D♯ is within reach of the third finger, which slides to make E, whose major third, G♯, requires the second, which slides again to make the slurred B, and take D with the fourth finger.

Bar 3. Among the three notes that begin the first chord, there are two, A of the bass and B, produced by the 5th and 2nd strings open; to make G♯ on the 4th string with the first finger, and by sliding the little finger one fret, to pass D to C♯, let fall the second at the next fret, where the first is held to produce the A on the same string. For the last three notes of this bar, and the first of the following bar, although they have no accompaniment, the harmony still directs the fingering. Place the hand for the minor third, G♯ E♯, which should be fingered $\frac{1}{3}$. The notes preceding each of these, at a distance of a semi-tone only, become very easy, with the second and fourth fingers. In the three following chords, and in the two beginning the other measure, there is a major sixth in each, and these sixths are alternately a semi-tone from each other. If there were no bass to be played, or if the bass were open strings, the sixths would be fingered $\frac{4}{3}$, $\frac{2}{1}$, $\frac{4}{3}$, $\frac{2}{1}$, $\frac{4}{3}$; but the notes of the bass having to be stopped, and the sixths belonging to the 3rd and 1st strings, which form a major sixth as open strings, the first finger, by barring them, will produce sixths of the same kind; therefore make the sixth A F♯ with the first finger, and the bass, to which A is a minor third, must be made with the third finger. The first finger, by taking three strings, keeps the 3rd and 1st strings in a major 6th, and has only to slide a semitone to make G♯ and E♯, which forms the sixth in the following chord, and the fourth finger can make the bass C♯. *Barré* all the strings for the last chord, although only three are required at the second fret, not only because the first finger is found in the proper place for the other half of the bar, but also because it has already taken the form necessary for pressing the 5th and 3rd strings at the same fret, to produce B and A, the third finger then makes D♯, and the second and fourth remain disposable for the motion of the intermediate part.

The notes composing three-fourths of the following bar are those which form the major chord of E. The highest is an open string; G♯ is the major third of E, which is fingered $\frac{1}{2}$; but, as it is also the minor 6th of B, finger that sixth $\frac{1}{2}$, and make E with the third finger, which falls on it naturally. Having the chords thus arranged, stretch out the little finger when G♯ is required on the 6th string, and raise it for E. The two notes constituting the last quarter of the bar, and the two commencing the following, are all at a distance of a third apart.

The last of these four notes is an open string, and the two intervals of the first three notes are minor thirds. Four fingers contain one; take D with the fourth finger, and B with the first Complete the fingering of the minor third with the third finger on the 2nd string, two frets more advanced, and produce G♯. Be ready to take D again at the end of the bar, to re-commence the phrase, and instead of making D B G♯ at the high part of the finger-board, take D at the seventh fret on the 3rd string, with the second finger; B on the 2nd open string, and G at the sixth fret on the 4th string. During E (the 1st string open), the hand has time to shift from the sixth to the tenth fret, take D with the little finger, which begins the phrase again, twice following.

In the second half of the *tenth* bar, make the G♯ to which it is equal in duration with the first finger; turn the hand upon it, and curve a little more than usual the second finger, which makes F♯ on the 1st string, waiting in position till sounded by the finger which has made the *appogiatura* G♯.

At the beginning of the *eleventh* bar the minor sixth C♯ A is fingered $\frac{1}{2}$ by sliding the first finger one fret which was found on G♯ and is to make A. The open 1st string and the A formed by the fourth finger, enables the finger in the second half to follow the order of the intervals of the diatonic major scale.

In the *twelfth* bar four notes are in succession; the first three belong to three successive strings pressed at the second fret, with the second, third, and fourth fingers respectively; the first fingers G♯, which is required after the rest, commencing the second half of the bar. In the next bar extend the first finger to F♯, curving the second to make A on the same fret, and afterwards finger the minor third F♯ A, $\frac{1}{3}$, which prepares the second finger to make D.

Instead of quitting this position, retain the second and third fingers in their places: the first finger, which held A only, takes four strings at the same fret, and by making the upper A with the fourth finger on the 1st string, there is under the fingers, not only the last two notes of that bar, but also the hand is placed for the whole of the bar following. In the other bar there is but one part to be fingered, excepting in the last quarter. Finger this part according to the arrangement of the diatonic scale, by sliding the second finger from D to E, and the first from G♯ to A in order to be able to make D♯ of the bass with the second finger.

This phrase might be explained by the harmony; but technical terms are avoided, with the exception of thirds and sixths, *which are the keys to the whole fingering.*

In the following bar, slide the little finger to C♯, and the two notes E and C♯ (a major sixth) are at the same fret $\frac{4}{3}$, if they were made with the 4th and 2nd strings; but holding the fourth finger on the 1st string at the lower part of the finger-board, E and C♯ might be on the 5th and 3rd strings, and these two strings, open, include a semitone more than the 4th and 2nd, and the 3rd and 1st; employ for a major sixth the fingering which is used on the others for a minor sixth, and finger the first half of this measure $\frac{1}{2}$. A major sixth D B commences the other half; but the B being preceded by the small note C♯ gives place to A♯ to return again. Do not finger the sixth $\frac{4}{3}$, but $\frac{3}{2}$, in order to manage with the first and second fingers for the other two notes. Slide the first finger on the 1st string to make E at the twelfth fret, and ascend to take the minor sixth C♯ A, which begins the last measure of the symphony and which prepares the way for making the two thirds following.

When the voice part commences, the accompaniment is nearly like the symphony as far as to the last part of the sixth bar, **Plate XXIX.,** and the six semi-quavers may be treated as the parts which form the chord at the pause. This chord has two minor thirds, B D and G♯ B, and below them there are two Es, octaves to each other. The two thirds take four strings, and only two strings remain for the two Es; consequently, the higher two can be taken on the fifth string

only. Take it with the first finger at the seventh fret, where, by barring, D and B form a major sixth; D G♯ is required, which form another. The fourth finger being wanted for D, finger the sixth, B G♯ $\frac{3}{2}$.

The fingering of the last three notes in the bar is obvious, as well as that of the first note of the bar following. Use the fourth finger on G to prepare the fingering of the minor sixth, A F $\frac{1}{2}$. The third finger found on the bass note F passes to the fifth string to make C, the only note not an open string in the last chord. Repeat this change in the following bar, but, instead of passing the third finger back again from C to F, remain at C and make F with the fourth. The first chord following contains a major sixth, F♯, D♯, with C♮, in which take C with the third finger, and finger the sixth, $\frac{2}{1}$. The second chord has a minor sixth, G♯ E, and a minor third, B D, the sixths belonging to the 6th and 4th string, which, when open, form a seventh, and cannot have the same fingering as the sixth tuned to a major sixth, therefore finger this sixth $\frac{1}{3}$ and the third $\frac{2}{4}$.

Hold E with the first finger, and at the same fret make A and C♯. Quit this position to take the first open string for E, and as the three following notes ascend by thirds, finger the first $\frac{1}{2}$, because it is major, and the little finger being already prepared for E, a minor third above C♯, the rest of the bar is prepared. In the two chords in the next: the first has the major sixth, D B, which are fingered $\frac{4}{3}$ reserving the first finger for the major sixth, B G♯, of the following chord, to which is added E with the second finger on the 2nd string, making $\frac{1}{2}$ for the fingering of the major third, E G♯. The fourth finger, on the fifth string, makes the bass note E. The following bar begins with a minor sixth, and is fingered $\frac{1}{2}$. Having to end the bar with the same sixth, and not having before it the major sixth, E C♯, this E being a minor third above the other C♯, which is held with the second finger, take E and A at the same fret with the first finger, on the 2nd and 1st strings, and, instead of shifting the whole hand to finger this sixth $\frac{4}{3}$, extend the little finger to C♯, $\frac{4}{1}$, and only raise the little finger to have C♯ A, $\frac{1}{2}$. With the fingering $\frac{4}{3}$ on the 3rd and 2nd strings, make the third D F♯, commencing the other bar, and make on the 4th and 2nd strings the sixth, found in the second chord, the first finger stopping the bass on the 5th string at the seventh fret. This fingering produces the minor sixth, which begins the following bar; and take A on the 1st string and E on the 2nd. An extension of the little finger gives the first of the three notes, which complete the upper part of the bar, and, made by the second and first fingers, is the foundation of this position. Begin the next bar by sliding the first finger from A to G♯ (do not, however, slide the hand, but retain its position) to make the major sixth, B D, $\frac{4}{3}$, for which the fourth finger should be placed from the commencement, that it may be struck with the open string B. At B of the upper part, quit this position to take up another at the twelfth fret on the second string, to play all the phrase near E, beginning the following bar; descending by thirds, and, the first being minor, the fingering $\frac{1}{4}$ will make it without displacing the hand, as well as the A on the second string with the second finger.

The third finger falls naturally on the fourth string at the eleventh fret, and with the second finger the minor sixth, C♯ A. The upper part of the four following bars proceed gradually towards E, on the 1st string at the twelfth fret; avoid the high part of the finger-board in order to be nearer the object in view, and the figures will show the method of the fingering of thirds and sixths.

It is unnecessary to analyse all the phrases of this accompaniment. **The knowledge and practice of thirds and sixths constitute the whole secret of playing.**

In the second bar, **Plate XXXII.,** is a chord (with its notes separated for the right hand), the position of which is founded on the minor sixth, $\frac{2}{3}$, G E♭, and the first finger bars five strings, among which are composed C and G. The little finger presses the 3rd string by the side of the 4th, and produces the C between G and E, thus avoiding all motion of the left hand, and the sounds have some resonance. It is for this reason the following bar is fingered as expressed by the figures.

In the fifth bar of **Plate XXXIII.,** the first finger descends by diatonic degrees to B, which is the minor sixth of D♯, the fingering of which is $\frac{3}{2}$, and the phrase is finished without deranging the hand. In the sixth bar, slide the second finger from C♯ to C♮, leaving time for the first finger to prepare D♯, which is easier than to employ it for C♮, and make it pass suddenly to D♯. For the same reason let the second finger slide on three notes in the fifth bar, **Plate XXXVI.,** but as the G♯ in the following bar is an octave higher than the preceding G♯, the passage is fingered differently.

For the rest of this analysis the basis of every fingering is given. In the *fourth* bar, **Plate XXXVII.,** the sixth C♯ A. In the *sixth* bar, use the first and second strings open. In the *seventh* of **Plate XXXVIII.,** keep the same position, as it is the same chord produced by the same notes.

In the *eighth* are the third C♯ E and the sixth C♯ A.

In the *first* of **Plate XXXIX.,** the major third D F♯, and the minor third, F♯ A.

In the *second*, the minor sixth, C♯ A, and major sixth, B G♯.

In the *third*, the minor sixth, C♯ A, and afterwards a repetition of the sixth bar, **Plate XXXV.,** as far as the last bar of **Plate XXXIX.,** where the foundation of the position is the third, B D, or the minor sixth B G, which *barré* to take the bass note G with the same finger. In the *first* bar of **Plate XL.,** the third B D becomes major by the sharp before D, the fingering $\frac{3}{2}$ guides the position.

In the *second* it is still the minor sixth C♯ A, which occupies half the *third* bar, and the other half is the major sixth, D B.

The *fourth* bar of **Plate XL.** is again founded on the minor sixth, C♯ A, to the last quarter, which is a major third, A C♯, of which the fingering serves as a guide and point of support for three-quarters of the *fifth* bar, the last quarter of which has the major sixth, D B. The *sixth* bar is like the second. The first part of the *seventh* is the result of the fingering of the preceding bar; the second part is the major sixth, D B, made on the 4th and 2nd strings; the first chord of the *eighth* bar has the minor sixth, C♯ A, and the major third, A C♯. The second chord is founded on the major sixth, B G♯, made on the 4th and 2nd strings; the first chord of the *ninth* bar is the major third A C♯, which (making A on the fourth string at the seventh fret) is fingered $\frac{3}{4}$. The second chord, the major sixth, B G♯, is made on the 4th and 2nd strings, with its proper fingering, $\frac{3}{4}$.

The *final* chord is the same as the first of the *seventh* bar.

The knowledge of the thirds and sixths is the foundation of the whole fingering in regard to harmony.

Those who devote themselves to the study of the Guitar should endeavour to acquire this knowledge. A guitarist who is a harmonist will always have the advantage over one who is not. Even a moderate player on the pianoforte (the first of instruments to produce harmony) has already acquired very useful musical habits in regard to the Guitar. *A tolerable pianist cannot be a bad guitarist.*

XVIII. ON FINGERING WITH THE RING (OR FOURTH) FINGER.*

The employment of the fourth finger of the right hand. Although in the accompaniment (just analysed), it should be employed in certain chords, nothing has been said respecting it. The reason was, that the article *Right Hand* stated, on page 9, what was the case when to use it; and, as in this accompaniment, it is not employed otherwise, it was useless to return to the subject. It should here be remarked that, **in a succession of chords the upper part of which form a melody** (which ought to predominate), **as the finger which is to produce it is weaker than the others, curve it more in the act of touching the string;** for, being shorter than the medius, it cannot encounter the string so far from the bridge; and it impels it at a point offering greater resistance than the deep strings offer to the other fingers. It is therefore found necessary to make it acquire by its curvature the power refused to it by nature, as well from the construction of the bones of the hand as from the derivation of the nerves by which they are actuated.

In **Ex. 83, Plate XLI.** the upper notes form a melody requiring the employment of the fourth (ring) finger in the manner indicated; but **when the upper note is not accompanied by three others, never use more than three fingers** (the thumb and two fingers). The weakness and the difference in length of the medius and ring-finger (the third and fourth) render it incumbent to be sparing in the use of the latter. By using it is to depart somewhat from the principle which has been laid down. **To keep the hand quiet**, and avoid the action of pulling up the strings, remove the finger a little and give it another motion, that the object of this removal may be attained only in regard to the string played by the finger in question. This motion consists in turning the hand a little in a direction contrary to that in which it is turned by some players. Instead of separating it on the side of the thumb, separate it on the side of the little finger, so that the extremity of the medius (or third) being considered as the centre of this motion, the thumb, and fore-finger approaching the strings, as much as the ring-finger (fourth) and little finger-remove from them, this approximation compensates the removal of the hand, and hence the three principal fingers remain in their places.

* The fingers of the *Right Hand* in this work are reckoned: thumb or 1st finger; 2nd, 3rd, 4th, and 5th fingers.

A SUMMARY OF GENERAL MAXIMS.

1.—Regard the effect of the music more than the praise as to skill as a performer.

2.—Require more from **skill** than from **strength.**

3.—Be sparing of the operations called **barring** and **shifting.**

4.—**Consider fingering as an art,** having for its object: To find the notes required within reach of the fingers that are to produce them, without the continual necessity of making deviations for the purpose of seeking them.

5.—Never make any ostentation of difficulty in playing, for by doing so it renders difficult what is the least so.

6.—Never give work to the weakest fingers, while the strongest are doing nothing.

7.—Do not hold a finger down longer than the duration of the note to be played.

When two or three notes are made consecutively, on the same string of the guitar, if their progression be ascending, the second damps the sound of the first, and the third that of the second. By letting fall the finger which makes the second, and by raising that which stopped the first, two actions are made, instead of one, and there is a risk of raising the finger too soon, which would decrease the purity of sound. If the notes are descending, press the string (the finger is already upon it) and only have the action of raising the finger which stopped the highest note. This spares a motion.

8.—Avoid a lateral motion: viz., leave the parallel direction between the line formed by the ends of the fingers and the line of the strings.

Example: In the successive notes A (on the 1st string), G F♯, E D (on the second), on making A the fingers have a good direction; but when the little finger quits A it goes off the finger-board, G quits it in turn; and when the first finger remains alone on F♯, the line of the end of the fingers makes an angle of 45 deg. with the string, or rather all the hand is removed behind the neck, because the wrist does that which, done by the fingers, would give facility to the second to make D on the 2nd string, without the wrist making a motion to replace the hand before the neck, unless the D be produced by the flat finger, which requires more force, and would be impossible without pressing the 1st string also on G, which might be required as an open string immediately, and would necessitate a motion to release it.

When the hand is in a position, and the passage does not form harmony, place the wrist so that a straight line drawn from the first finger to the fourth shall be parallel to the string. Hold the wrist motionless, and keep the fingers over the place where they are to act.

9.—When it is a question of a great distance in the width of the finger-board, and the little finger holds one extremity, take the other extremity with the longest finger.

10.—When a difficulty of position occurs, consult the least inconvenient situation of the weakest finger, and lay the task on the stronger.

11.—When it is necessary to give to the line of the ends of the fingers a direction parallel to the fret instead of the string, make this change depend rather on the position of the elbow than on the motion of the wrist.

12.—**Hold reasoning for a great deal, and routine for nothing.**

FINIS.

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EXAMPLES.

Ex: 1.

Ex: 2.

Ex: 3.

Ex: 4.

Ex: 5.

Ex: 6.

Ex: 7.

Ex: 8.

Ex: 9.

Ex: 10.

Ex: 11.

Ex 12.

6th String in D.

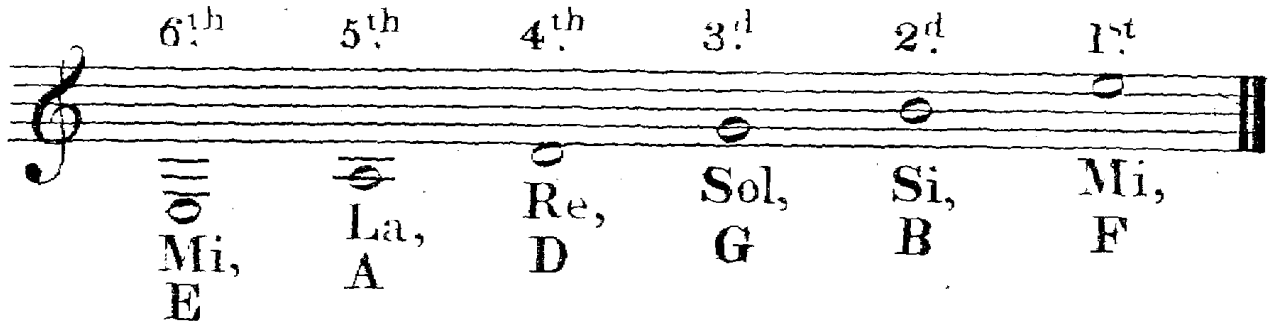
Andante Largo.

Ex: 13.

Fine.

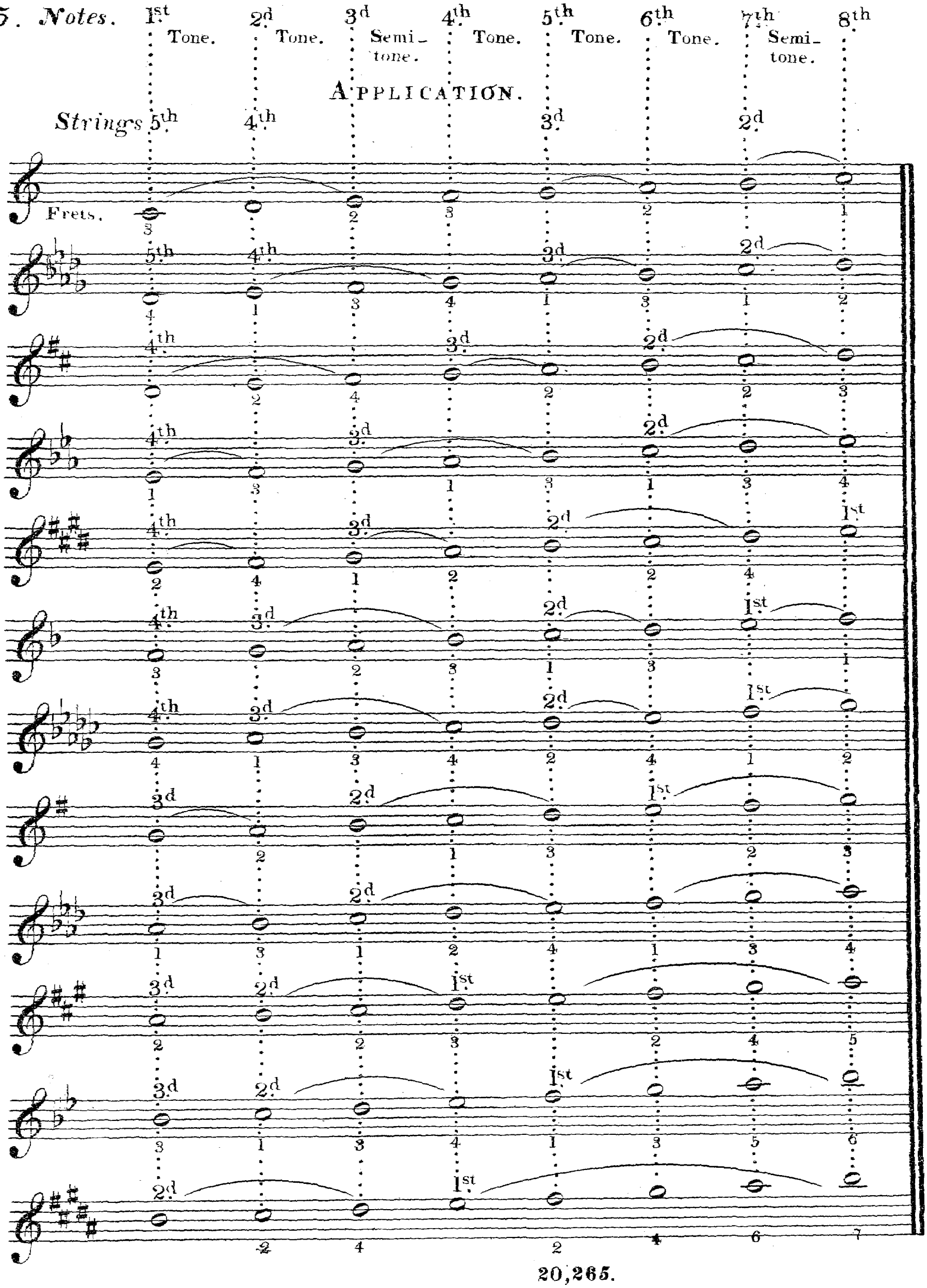
Open Strings.

Ex: 14.



Arrangement of the Major Diatonic Scale.

Ex: 15. *Notes.*

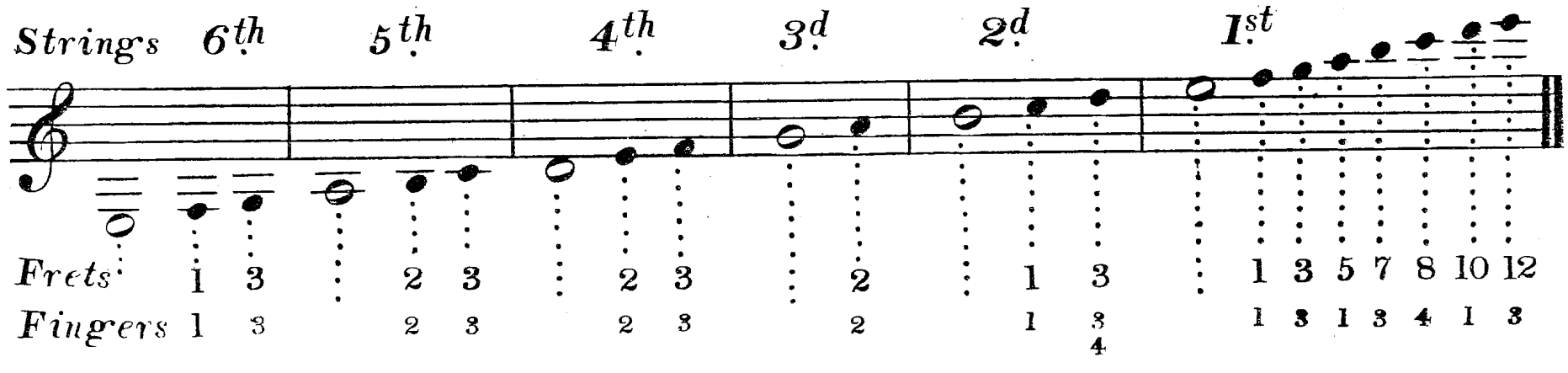


SCALE.

1 2 3 4 5 6 7 8

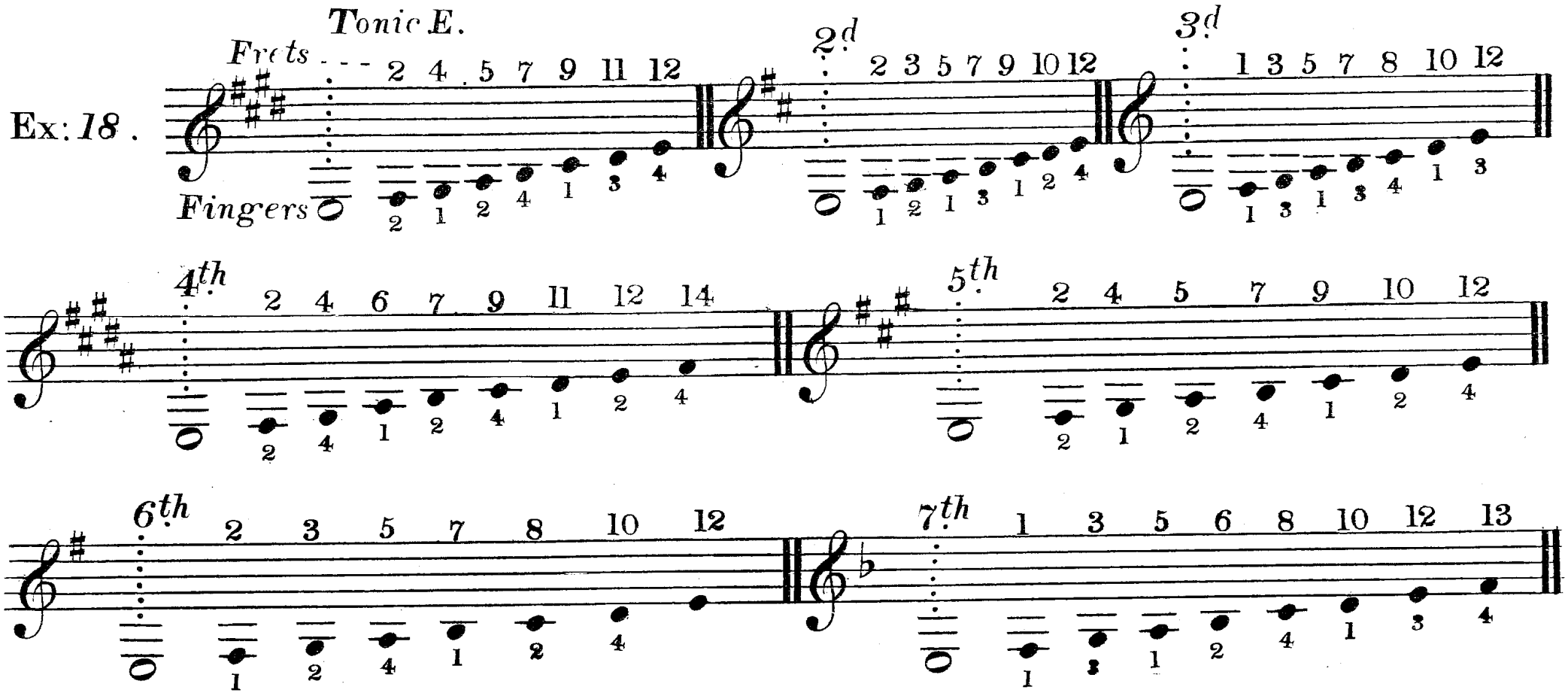
Ex: *16.*

Ex: *17.*



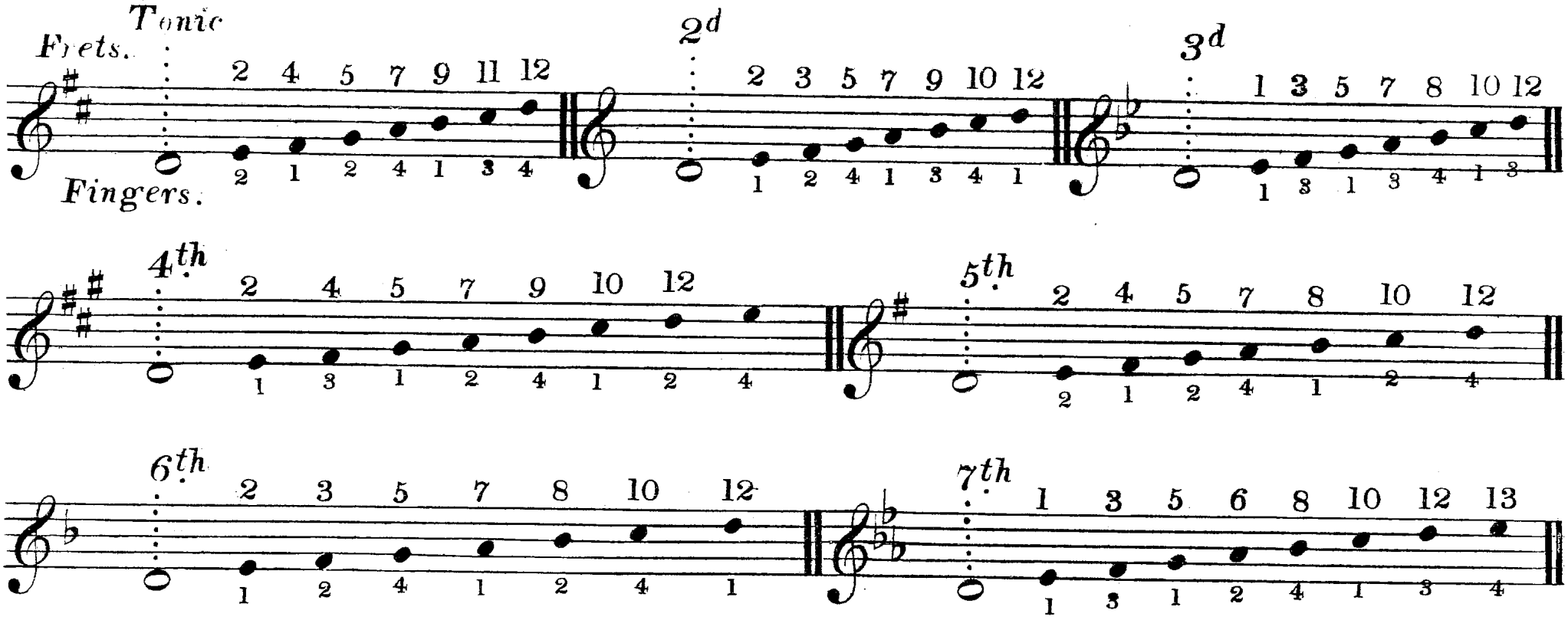
SIXTH STRING.

Ex: *18.*



FIFTH STRING.

FOURTH STRING.



THIRD STRING.

SECOND STRING.

Tonic 2d 3d 4th

5th 6th 7th

Ex: 19.

Right Hand.

Ex: 20.

Ex: 21.

1

2

3

4

5

6

Ex: 22.

Ex: 23.

Violino 1mo.

Violino 2do.

Alto.

Basso.

Guitar.

Ex: 24.

Violino 1mo.

Violino 2do.

Basso.

Guitar.

Ex: 25.

Violino 1mo.

Violino 2do.

Basso.

Guitar.

Ex: 26.

ff ff

&c

Ex: 27.

3 2 4 2 1 4 1 4 1 4 2 4 2 3

Ex: 28.

Ex: 29.

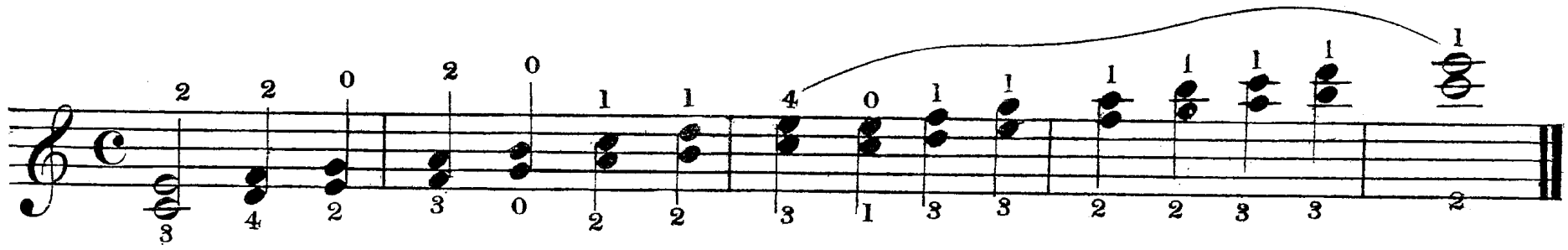
Ex: 30.

Right Hand.

2 1 × 2 1

4 4 1

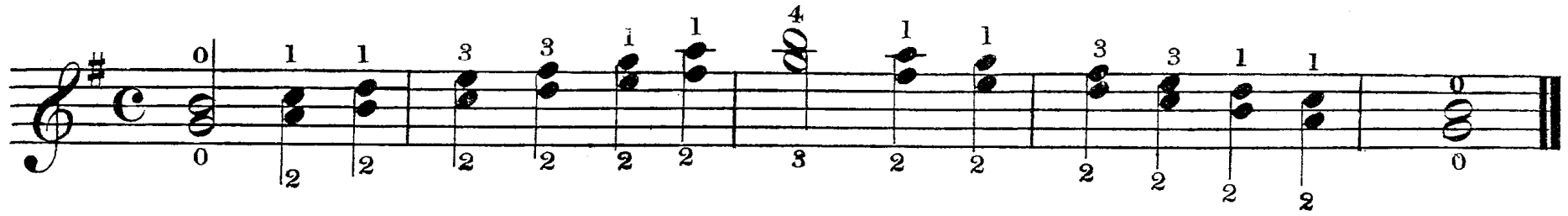
Ex:31.



Formula for Thirds.

	1st. Semitone.	1. Tone.	1. Tone.	1. Tone.	1. ½ Tone.	1. Tone.	1. Tone.	1.
Fingers:	2d. Tone.	3. Tone.	3. ½ Tone.	2. Tone.	2. Tone.	3. Tone.	3. ½ Tone.	2.
Thirds:	Major	Minor	Minor	Major	Major	Minor	Minor	Major

Ex:32.



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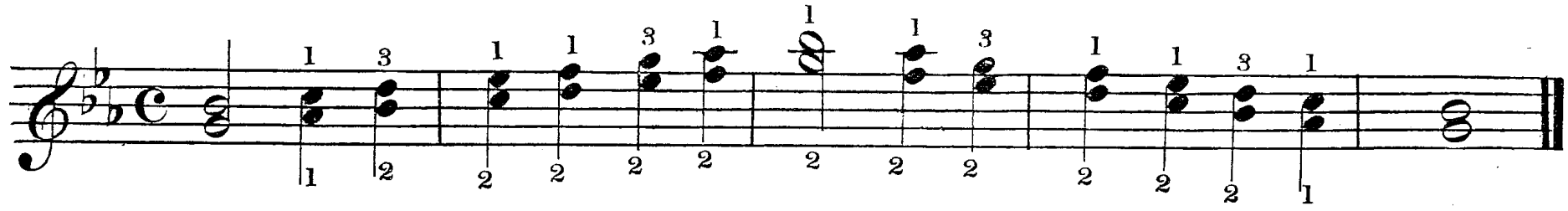


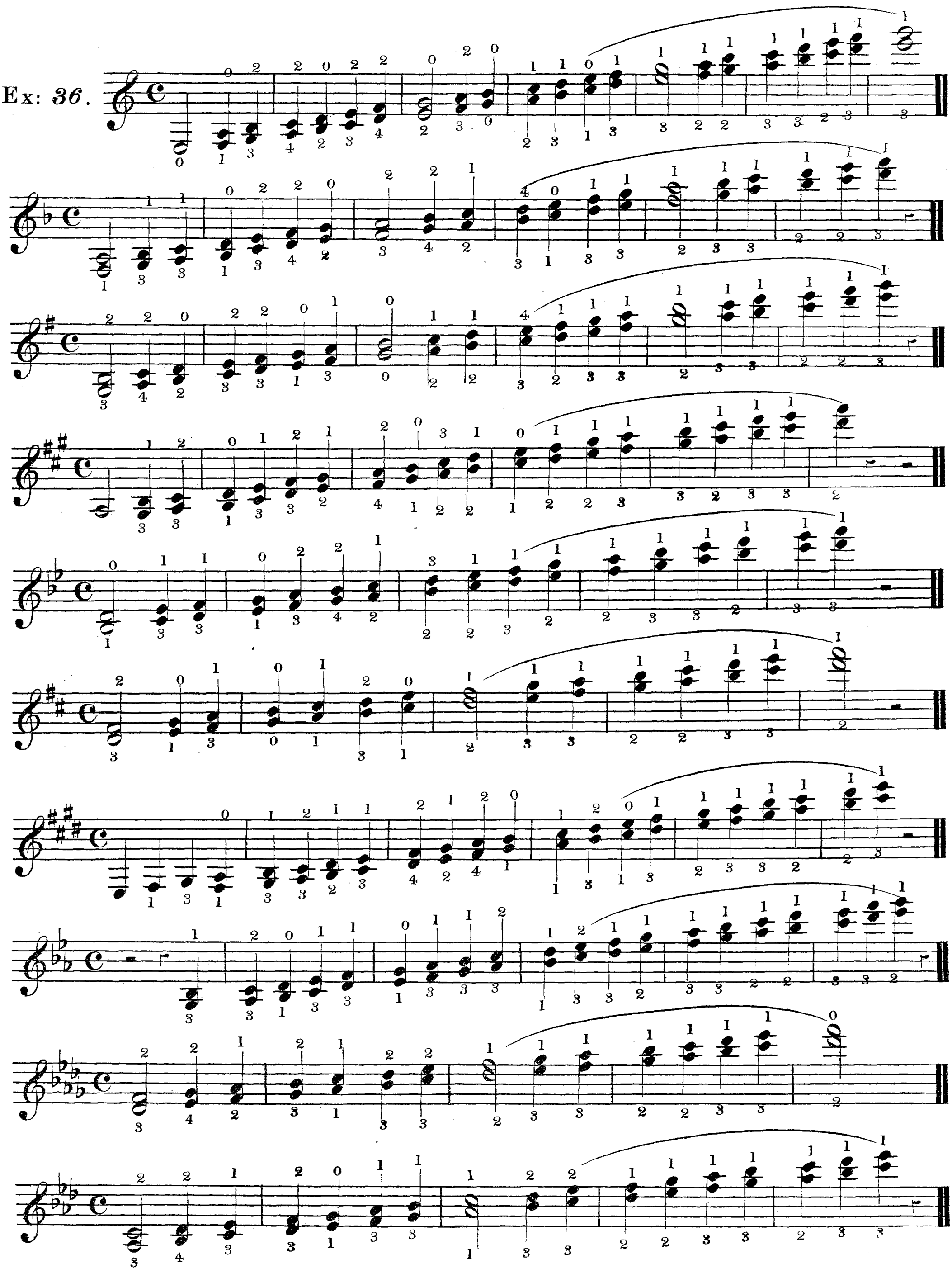
Ex:34.

Major. Minor. Minor. Major. Major. Minor. Minor. Major.

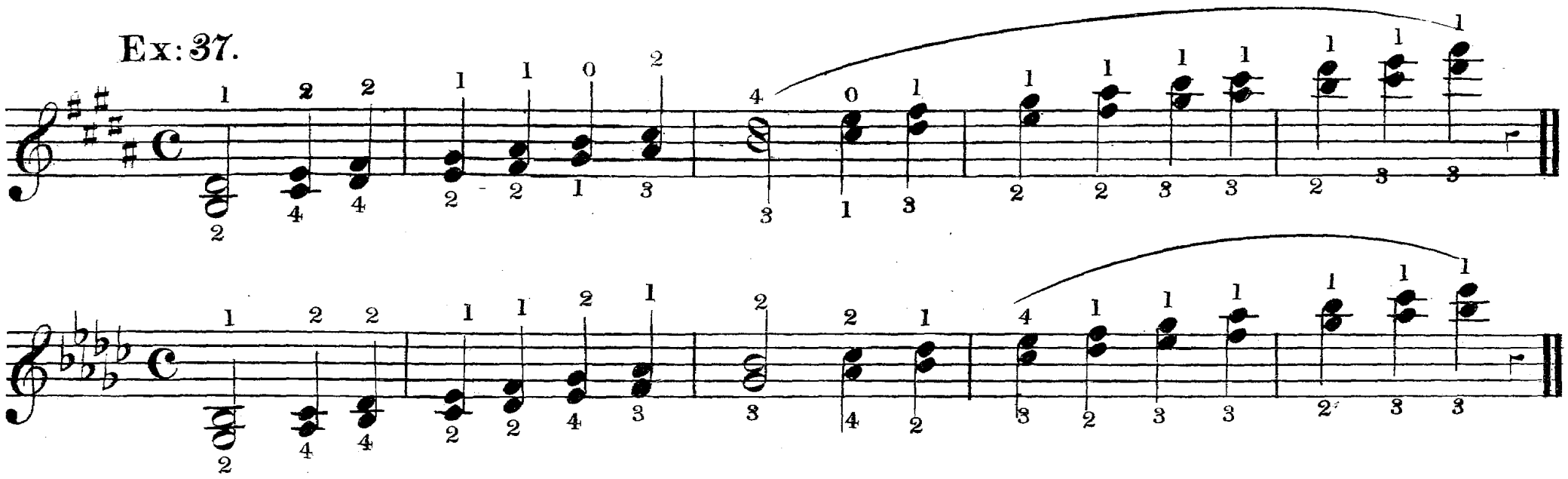
Ex:35.

Tonic or Key-Note.

Ex: *36*.

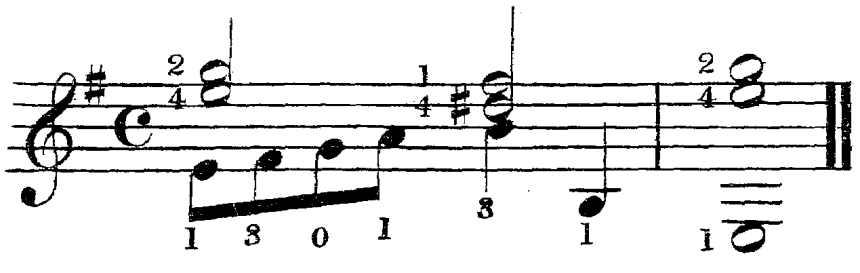


Ex: 37.



Ex: 38.

Ex: 39.



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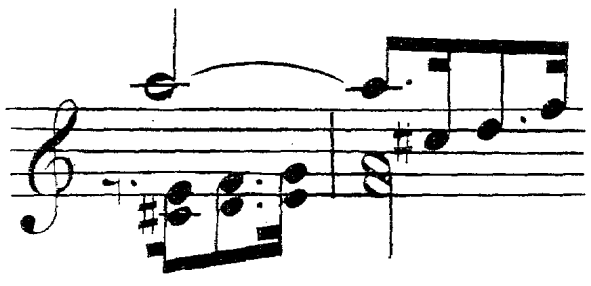

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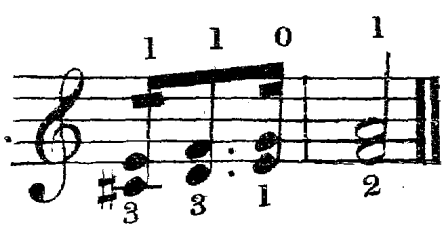

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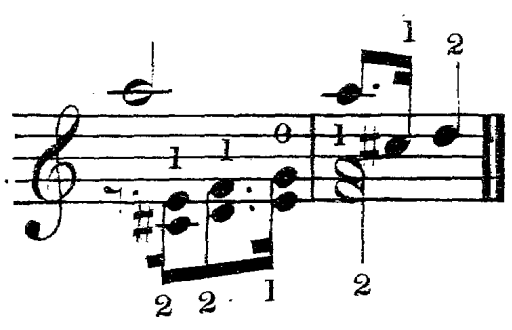
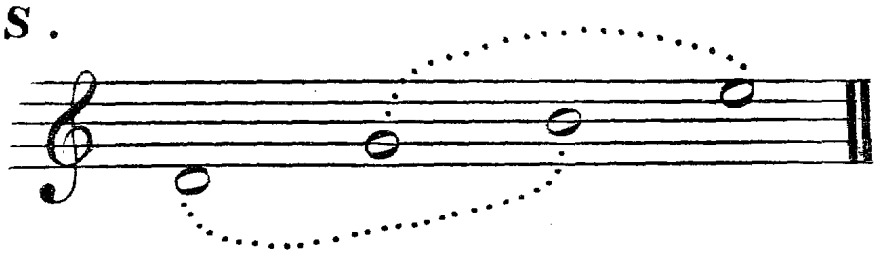


ON SIXTHS.

Ex: 43.

Ex: 44.



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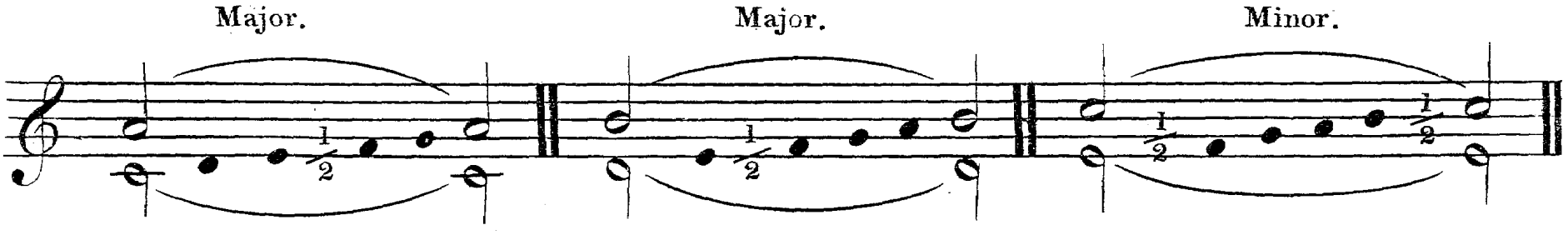

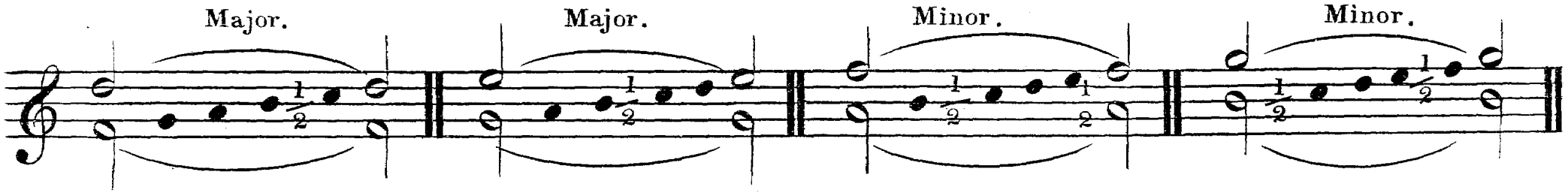

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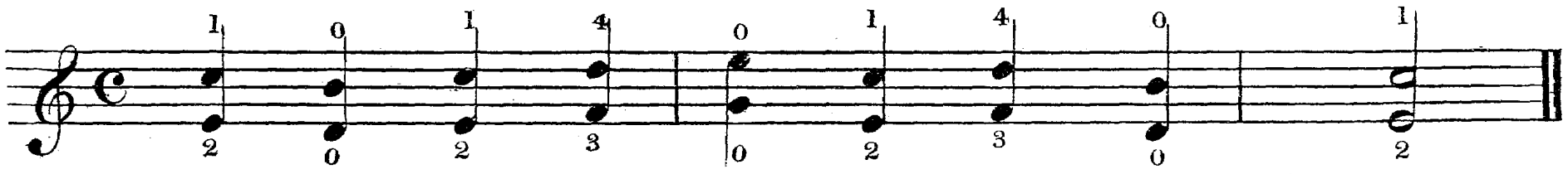

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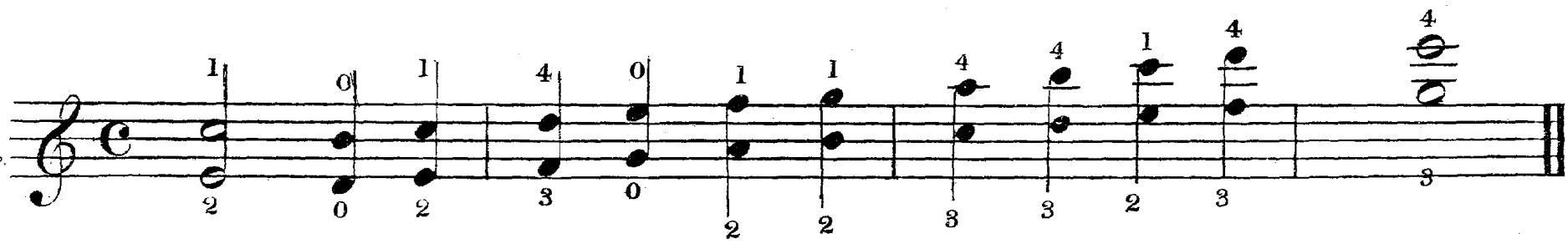

EXERCISES ON THIRDS.

Moderato.

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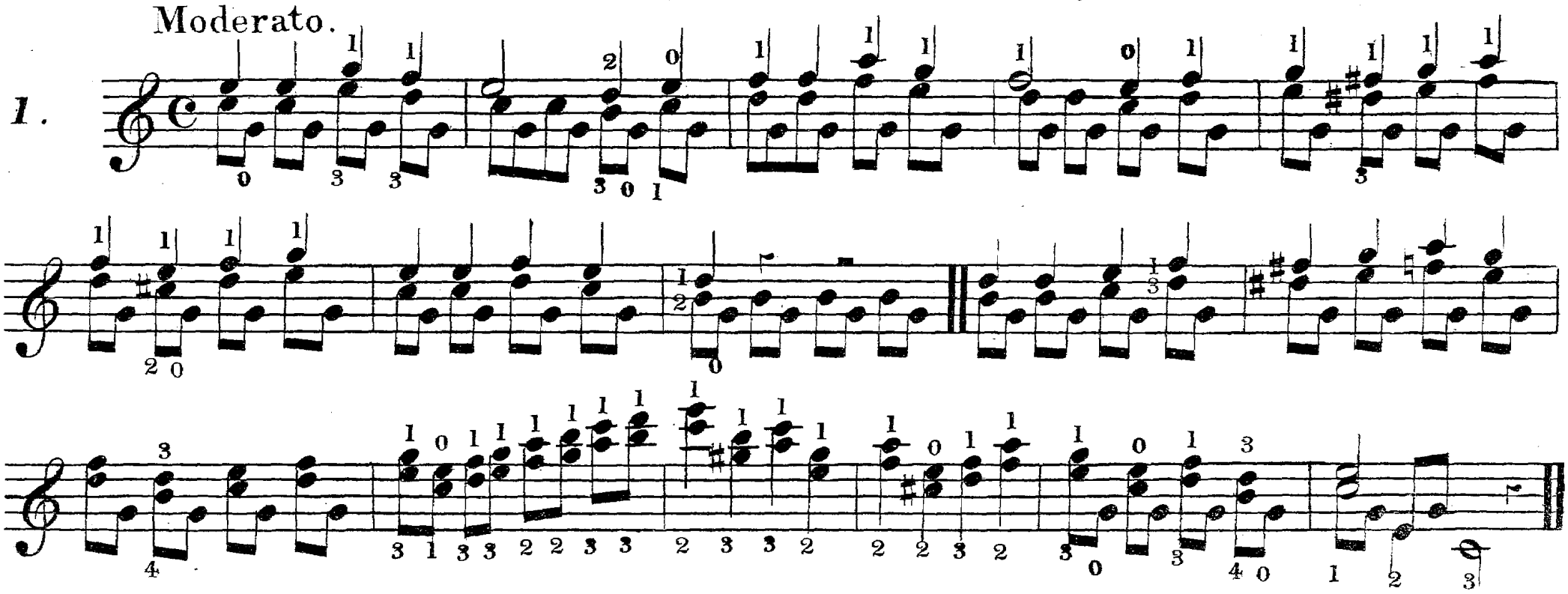

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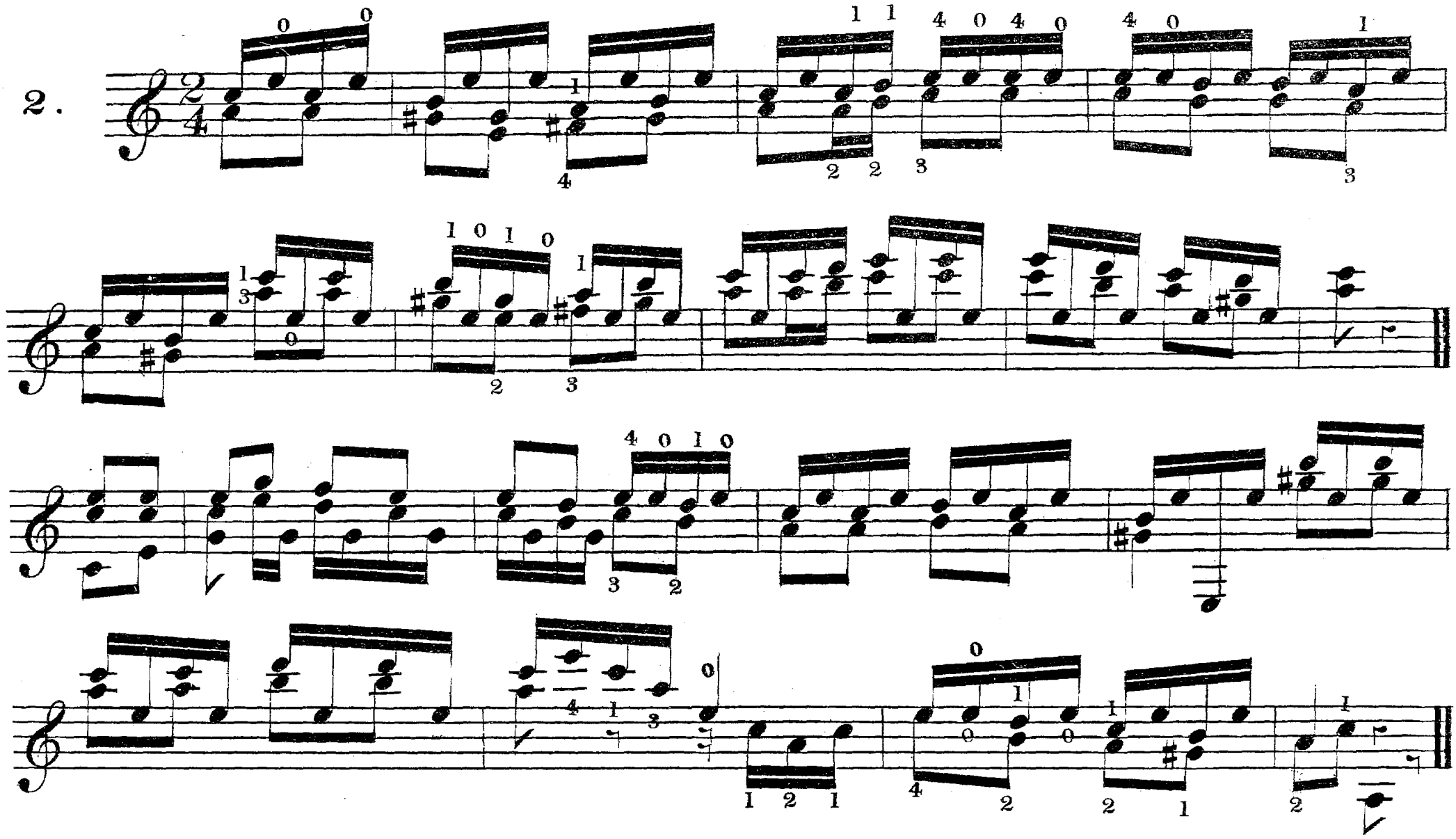

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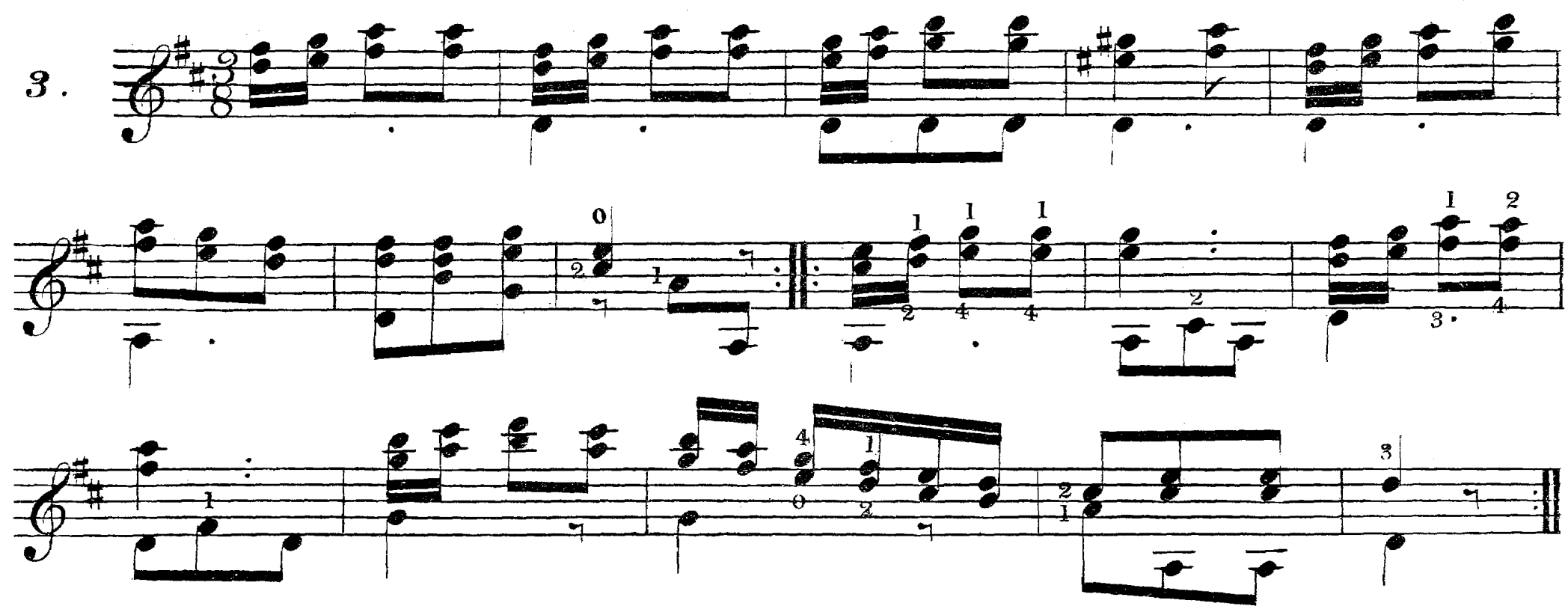


4.

5.

6.

Fine.

EXERCISES ON SIXTHS.

1.

2.

3 .

4 .

S.

Fine.

S.

5.

6.

EXERCISES ON THIRDS AND SIXTHS

8.

Fine

8.

Minor.

1st time.

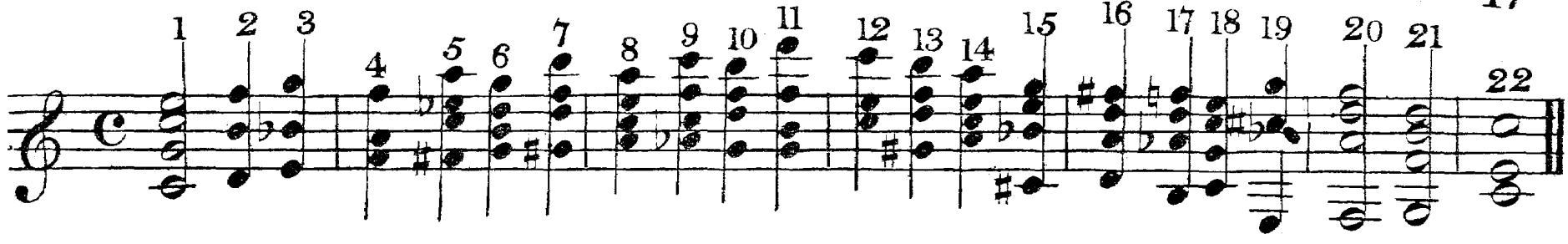
2d time.

1st time.

2d time.

S

Ex: 48.



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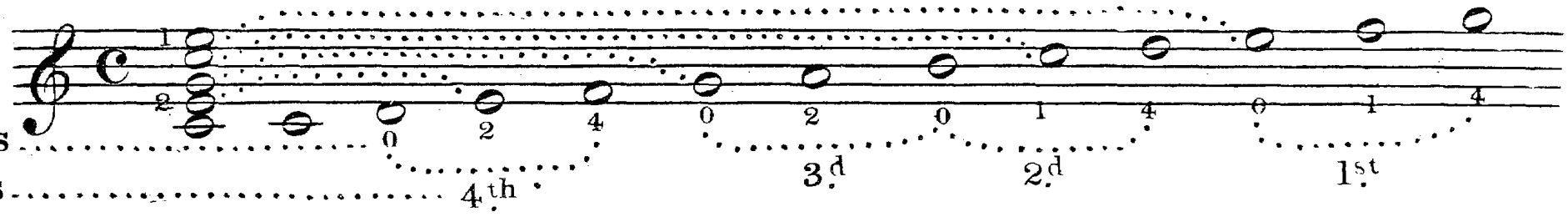

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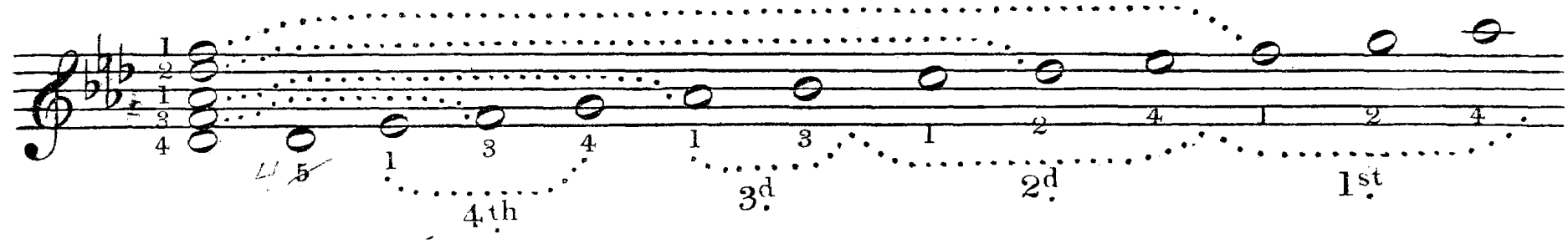

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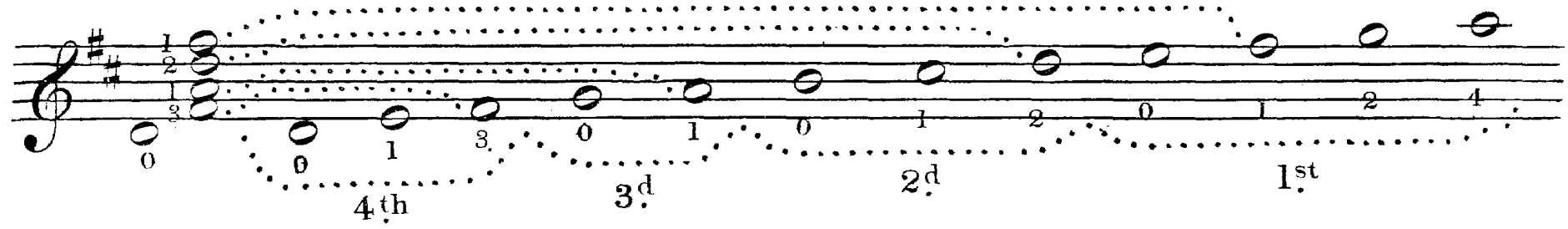

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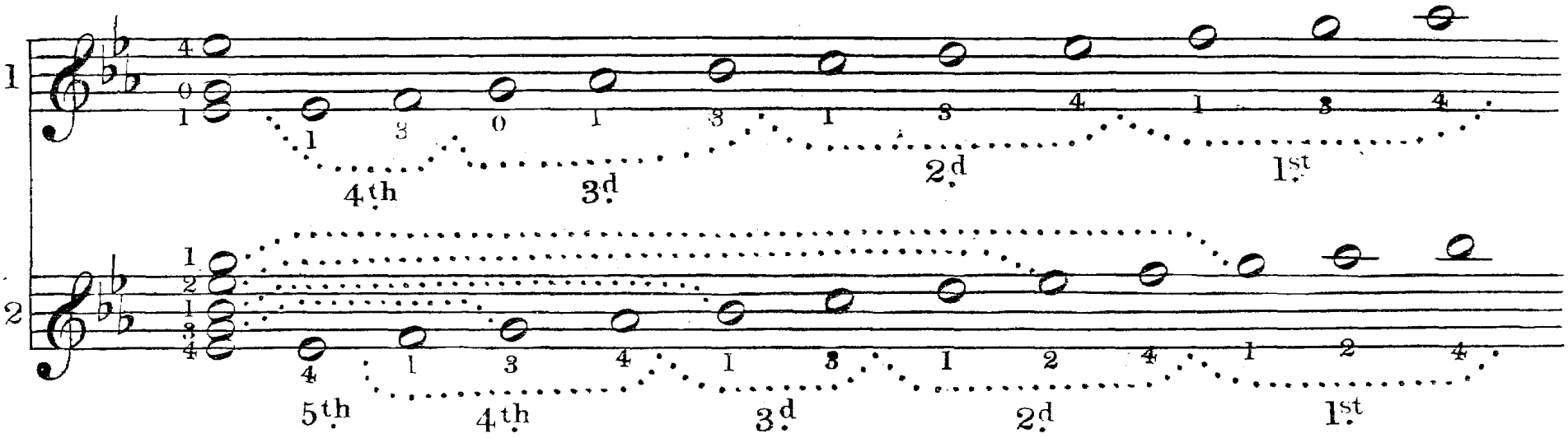

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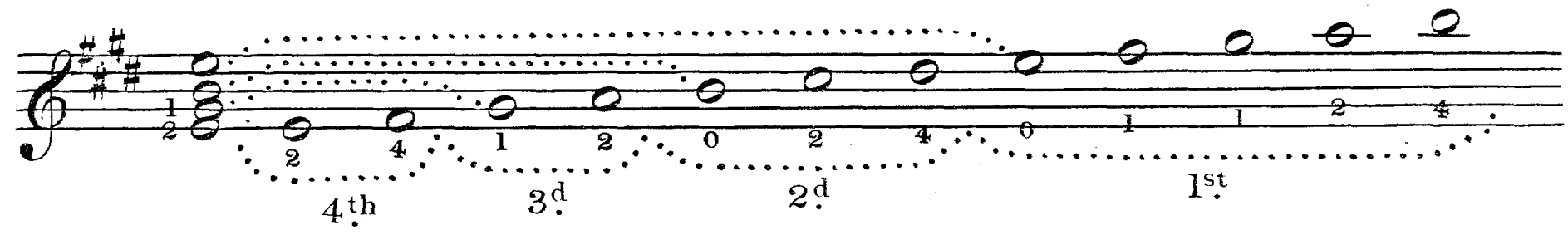

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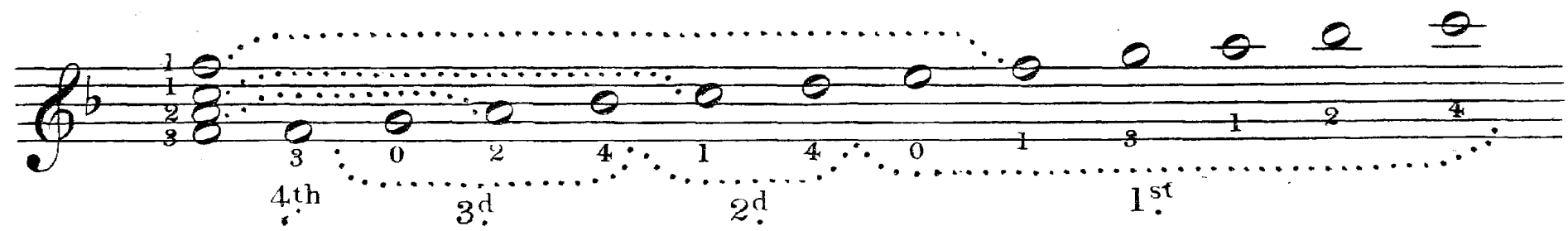

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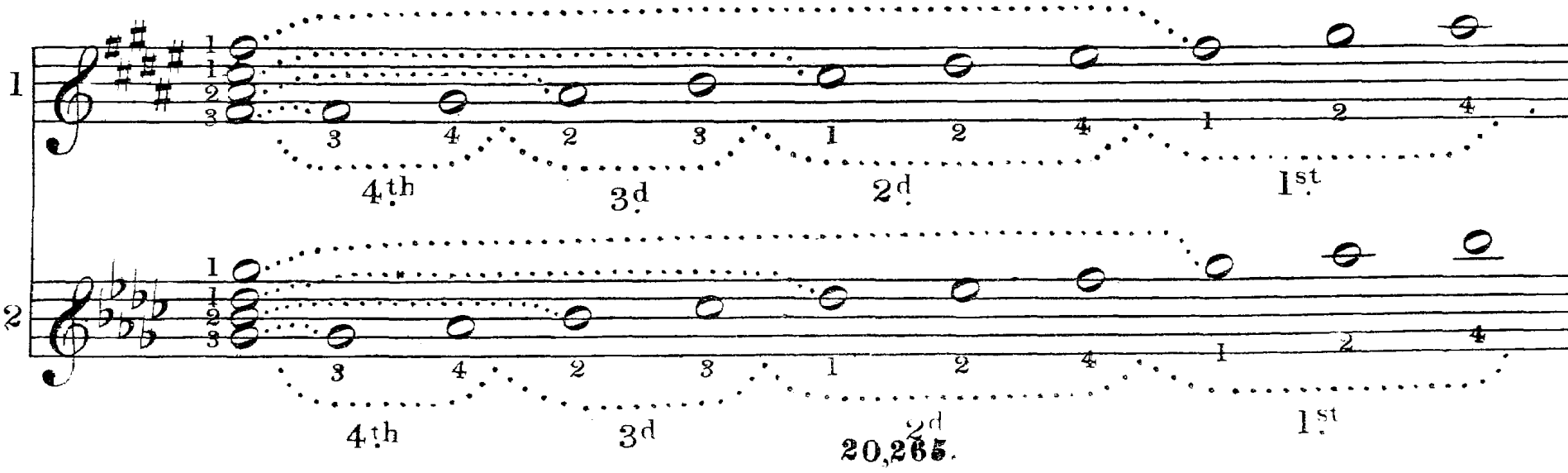

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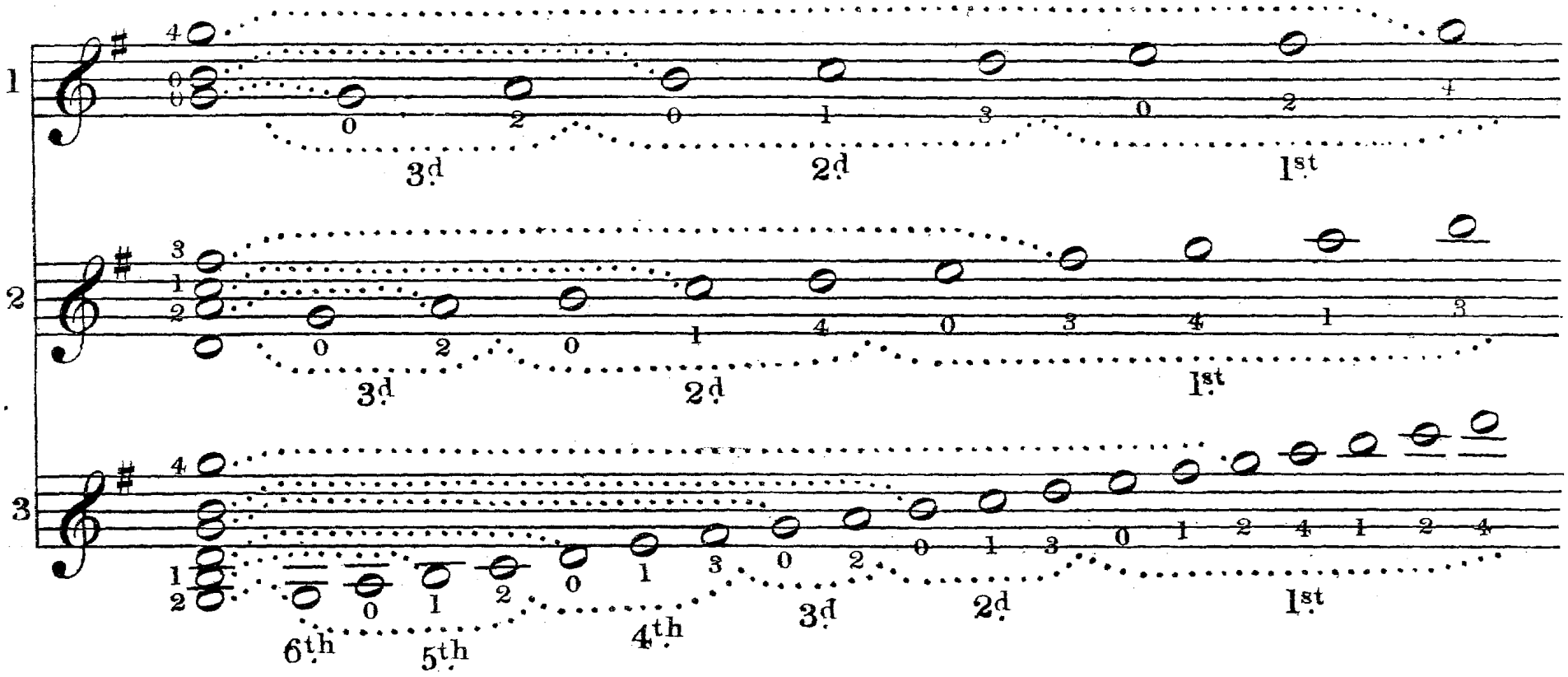

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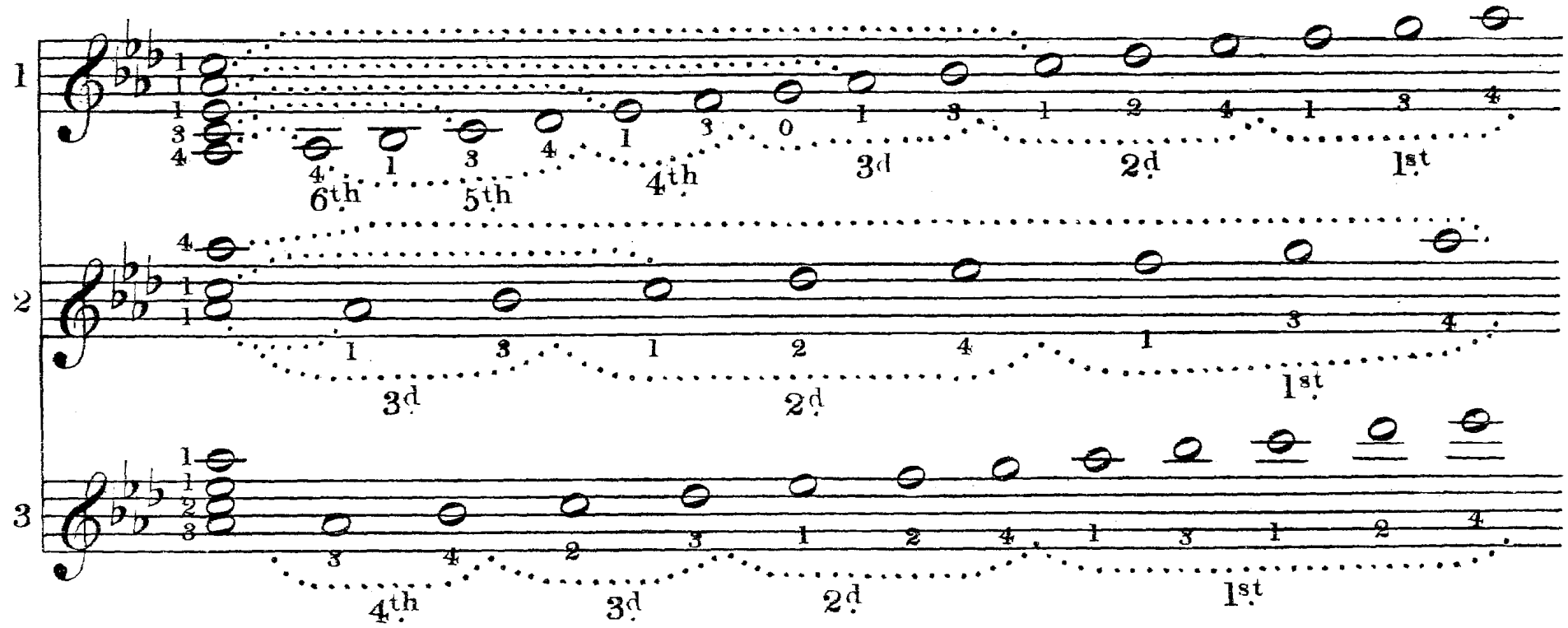

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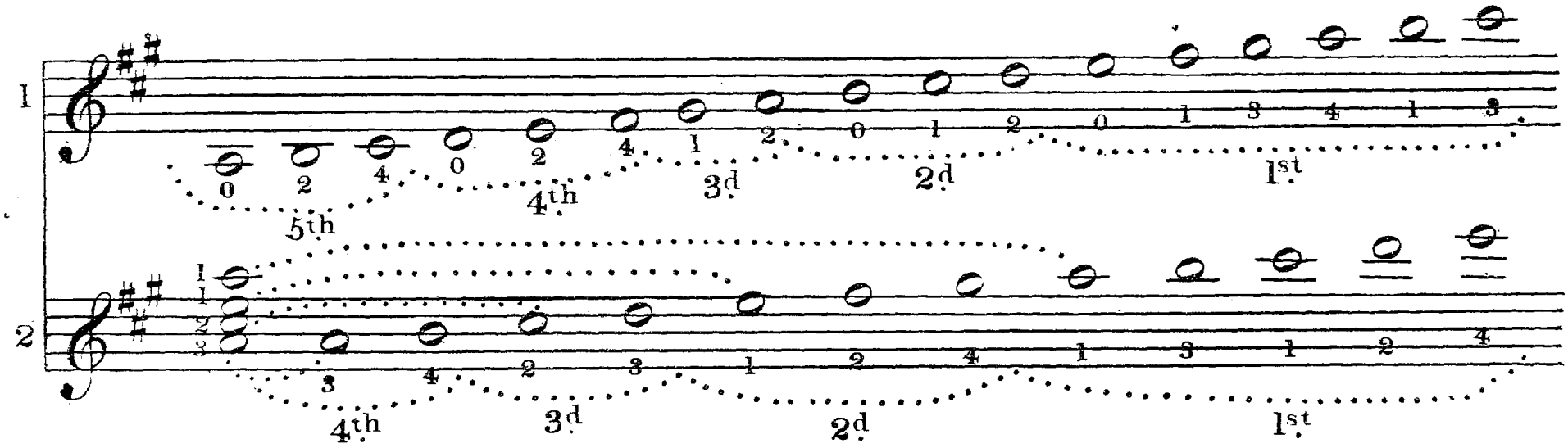

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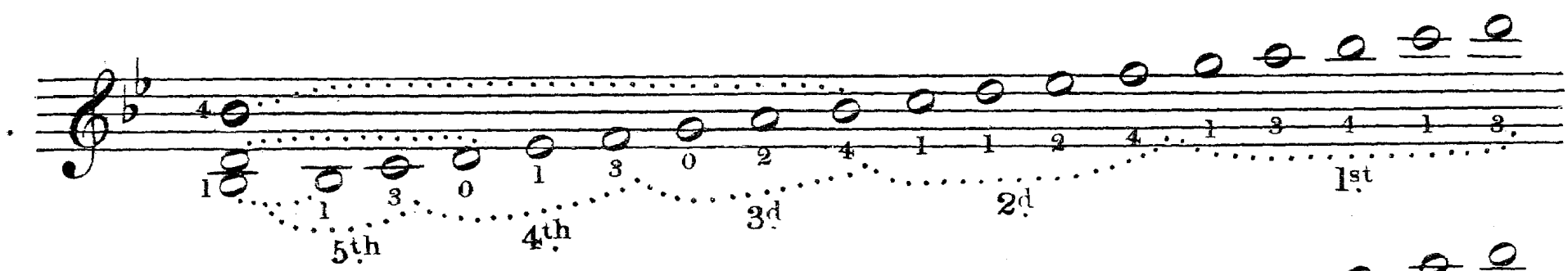

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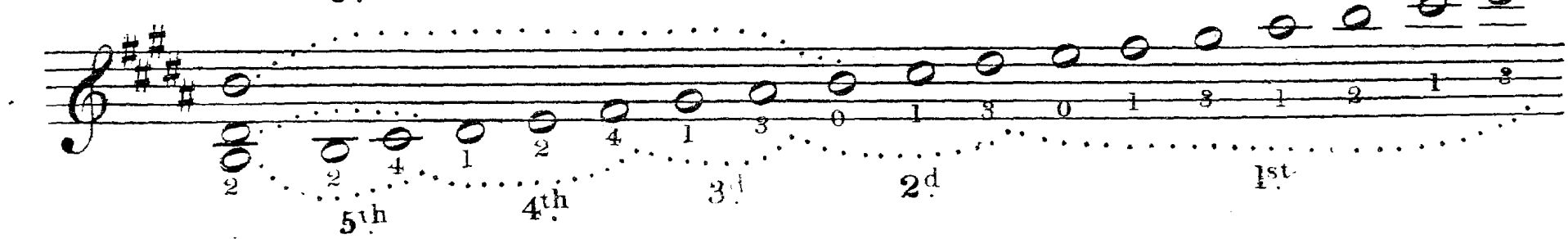


Ex: *61* .

Ex: *62* .

Ex: *63* .

Ex: *64*.

Ex: *65*.

Ex: *66*.

Ex: *67*.

Ex: *68*.

Ex: *69*.

Ex: *70*.

Tonic or Key-Note

D

2.d

3.d

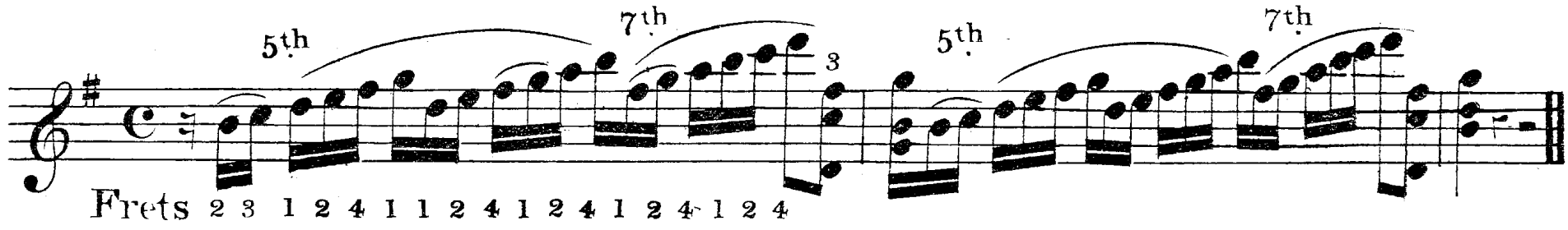
4.th

5.th

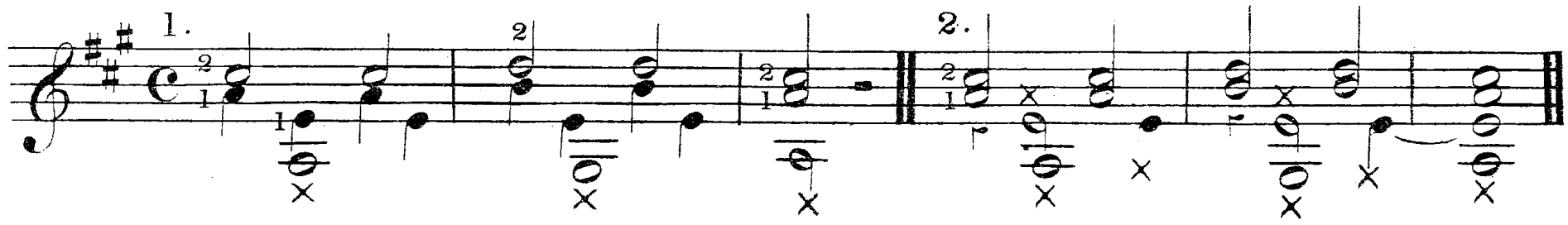
6.th

7.th

Ex: 71 .



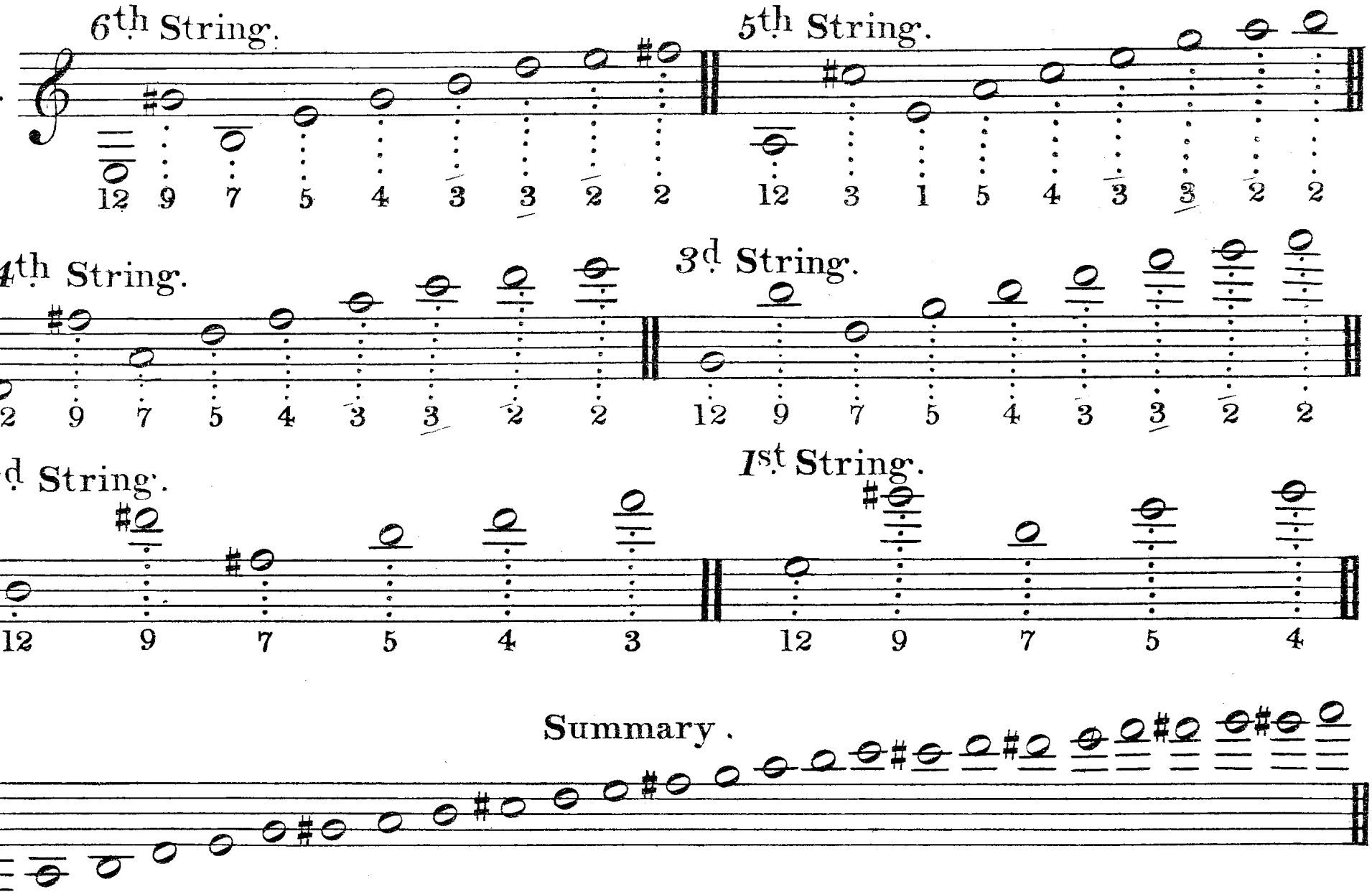
Ex: 72 .



The figures indicate the fingers of the right hand .

A TABLE OF HARMONIC SOUNDS .

Ex: 73.



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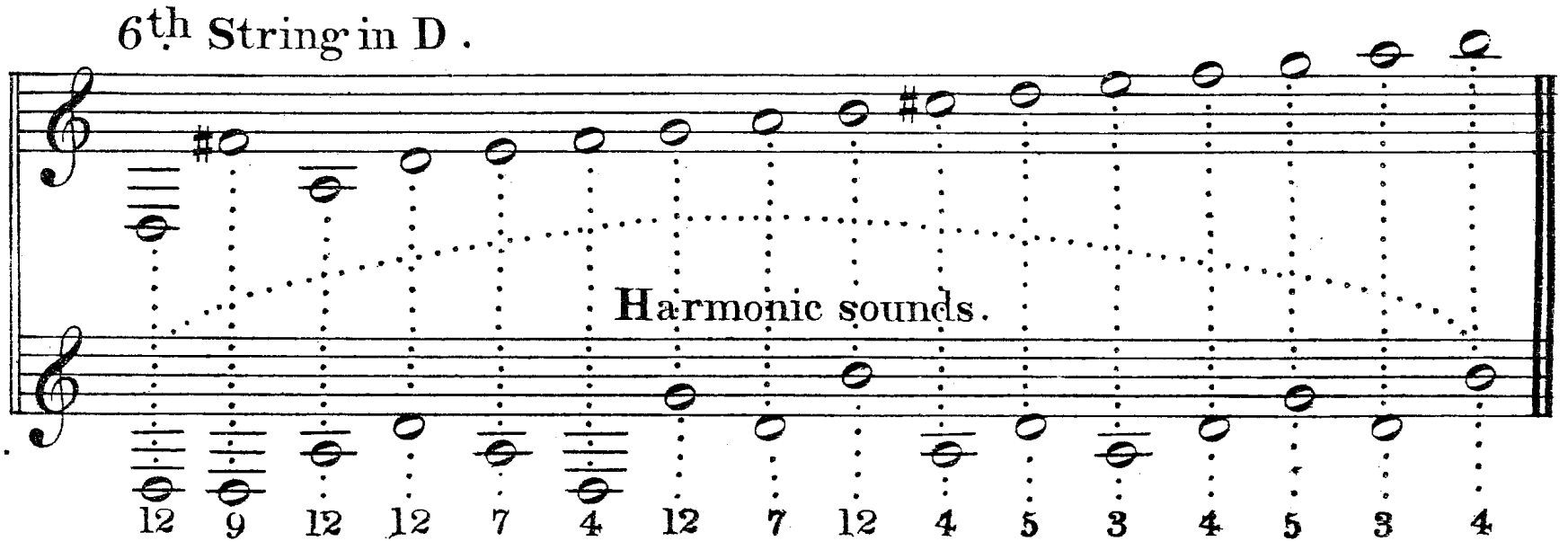
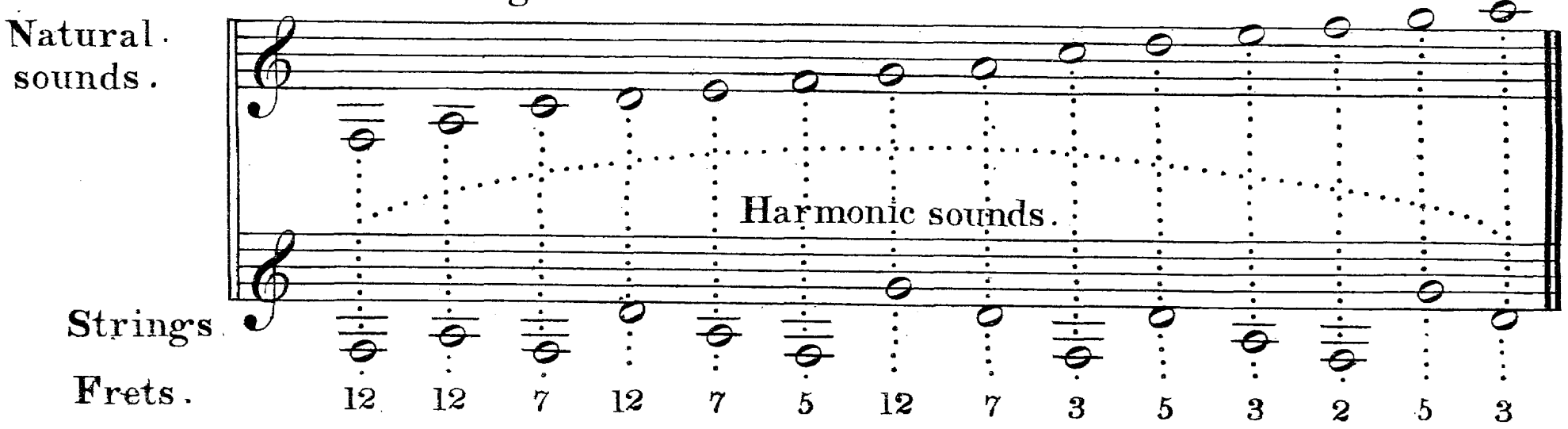
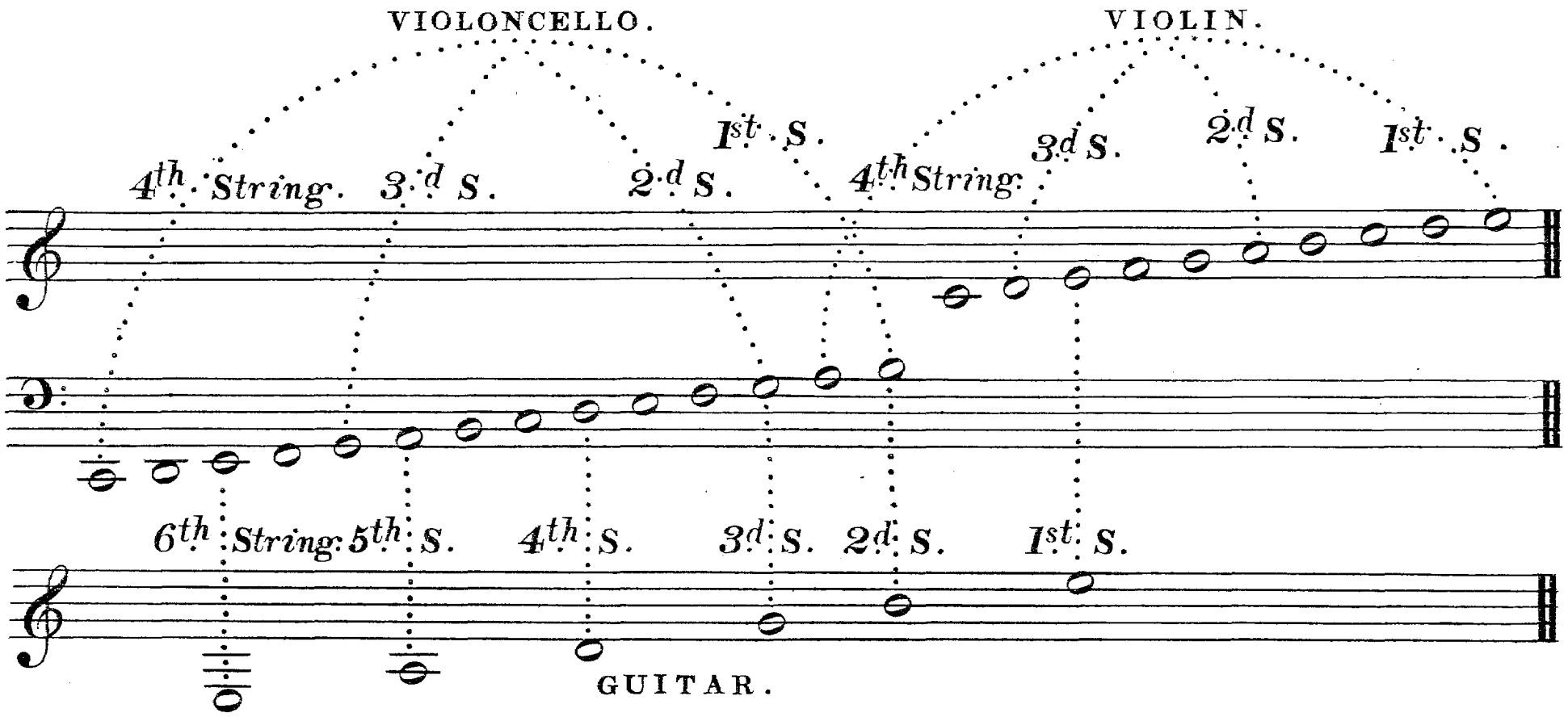


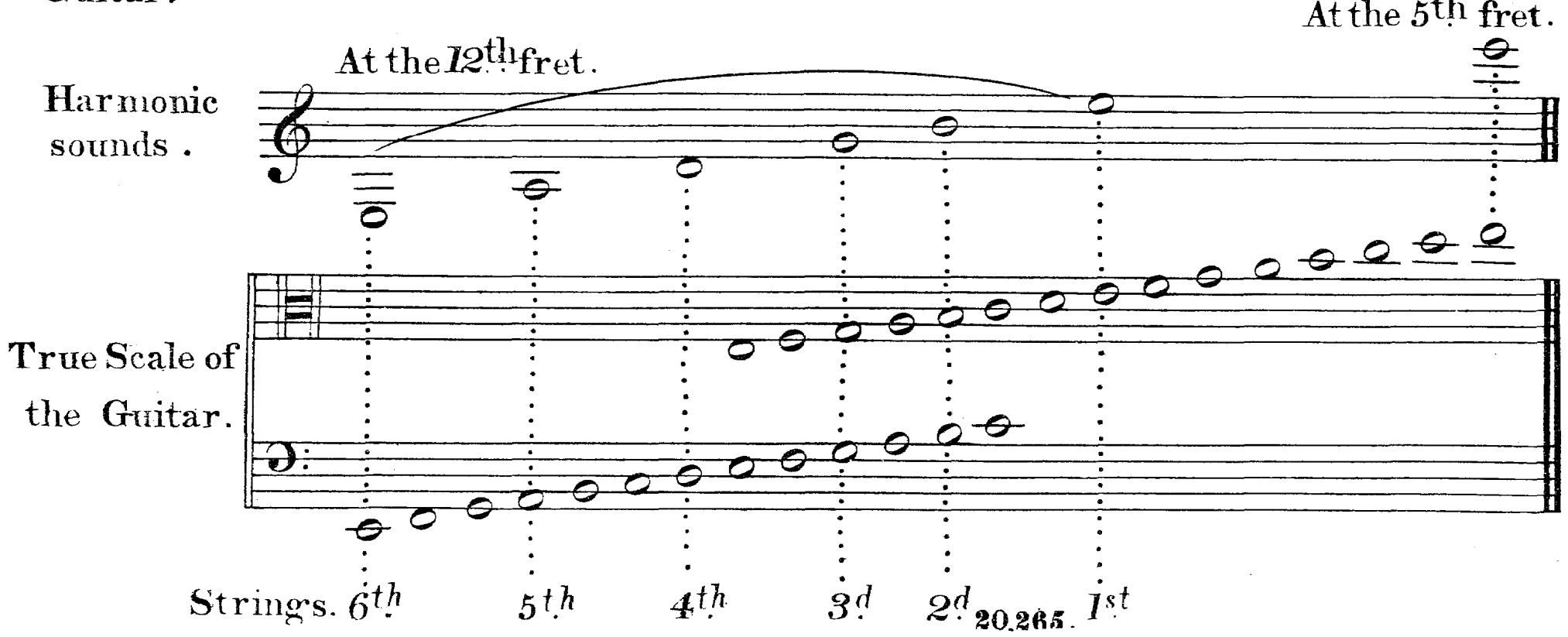
Ex: 75 6th String in F.



RELATION OF THE TWO CLEFS.



By examining the length and diameter of the strings and comparing the sizes of these three instruments, it will be obvious why the first string of the Violin and the first of the Guitar are at the distance of an octave and the fourth string of the Guitar in unison with the second of the Violoncello, as well as the fourth of the Violin in unison with the third of the Guitar.



Ex: *76*.

Result to be produced.

Operation in Harmonics.

ANDANTE

6th String.

Ex: 77.

Natural sounds.

Harmonics . . . . . .

DUO, *In the Opera of Mozart's "Don Juan".*

Ex: 78.

VOICE. La ci da_rem la ma.....no, là mi di...rai di

PIANO.

GUITAR.

si, ve_di non è lon...ta_no, par_tiam ben mi...o da qui. etc:

A I R .

by Paesiello.

Ex: 79.

Nel cor più non mi sen...to bril..lar la gio..ven..tù, cag..

gion del mio tor...men.....to a.....ni..ma mi..a sei tu, mi

pun..gi..chi mi ma..sti..chi, mi piz....zi..chi, mi stuzzichi, che

cos' è questa, ohi mè, pie.....tà, pie...tà, pie.....tà, a...

mo..re è un cer.....to che che de....li.....rar mi fà.

PART OF A ROMANCE BY CHERUBINI.

Ex. 80.

Bon Français, Dieu te re.....com...pen.....se, un bien..

fait n'est ja-mais perdu, bon Français, Dieu te re...com..pen...se, un bien..

fait n'est jamais per....du, un bien fait n'est ja...mais per

...du, n'est jamais per du, n'est jamais per...du.

ARIETTE BY F. SOR.

LARGHETTO.

Ex 81.

La grime mie d'affan.....no, sos..pi..ri del mio cor, all'

I...dol mio ti...ran..no spie....ga..te il mi o do...lor,

ma, che mi gio...va il pian....to, che gio....va sos.....pi....rar.....

se la crudel in....tan.....to ri..de del mio pe.....nar,

se la crudel in..tan....to ri.....de del mi..o pe....nar.

Portion of the first part of Haydn's oratorio, "The Creation"

ANDANTE.

Ex. 82.

Già dis..gombra la Splen.....di...da lu..ce.

del..la not..te le te...nebre or...ren.de già dis-

gombra la splen.....di..da luce del...la

not...te le te.nebre or..ren.....de tut.to il monde gio...is...ce del

dè, tut.to il monde gio.is..ce del dè.

Mai piu mai più mai più con....fu....sio..1.....ne mai

più con...fu..sio...ne non v'é, mai più mai più

mai più mai più mai più confu....sio.....ne non

v'e, mai più con fu..sio..ne non v'e.

L'empio

Stuol di De...mo....ni op..pres.....so

giu nel re.....gno giu nel

re..... gno dell' om..... bre piom.... bo

giu nel re..... gno dell'

om..... bre piom.... bo nel

re..... gno dell' om..... bre

giu nel re..... gno dell'

Gabriel.
Soprano.

Ariel.
Alto.

Raphael.
Tenore.

Om...bre piom...bò pre...ci..pi...tar

Basso.

pre...ci...pi...tar l'or..go..glio degl' empy il

pre...ci...pi...tar l'or..go..glio

pre...ci...pi...tar pre..ci...pi...tar l'or

l'or..go..glio degl' empy il ciel mi..rò, degl' empy il ciel mi..

ciel mi...rò il ciel mi...rò pre..

degl' empy il ciel mi_rò, degl' empy il ciel . . . . . mi_____

go_glio degl' empy il ciel mi_____rò il ciel mi_____

ro pre_ci_pi_____tar l'or go_glio, degl' empy il ciel . . . mi_

ci_pi_____tar . . . . . l'or go_glio, degl' empy il ciel mi_

rò l'or_____go_glio l'or_

rò pre_____ci_____pi____tar l'or_____go____glio del

rò pre_____ci_____pi_____tar l'or_

rò pre_____ci_____pi_____tar l'or_go_glio

em .. py degl' em.py il ciel mi.....ro .

go..glio degl' em.py il ciel mi.....ro .

go.....glio degl' em.py il ciel mi.....ro .

degl' em.py il ciel mi.....ro .

Del nu..me e..ter..no il so....glio, del nu.me e..ter.no il

Del nu..me e...ter..no il so....glio, del nu.me e..ter.no il

Del nu.me e...ter..no il so....glio, del nu.me e..ter.no il

Del nu.me e...ter..no il so....glio, del nu.me e..ter.no il

so....glio più lie.....to piu lie.....to al...lor res...tò

so....glio più lie.....to più lie.....to al...lor res....tò

so....glio più lie.....to più lie....to al.....lor res....tò

so....glio più lie.....to più lie....to al.....lor res....tò

del nume e...ter..no il so.....glio, del nume e..terno il

del nume e...ter..no il so.....glio, del nume e..terno il

del nume e...ter..no il so.....glio, del nume e..terno il

del nume e...ter..no il so.....glio, del nume e..terno il

so glio, più lie.....to più lie.....to al...lor res.

so glio, più lie.....to più lie.....to al.....lor res.....

so glio, più lie.....to più lie....to al.....lor res.....

so glio, più lie.....to più lie.....to al.....lor res.....

tò.

tò.

to. L'empi o stuol lempio stuol di de..mo..ny ap...pres.....so

tò.

l'or..

pre..

giu nel re...gno dell' ombre piombò nell' om.....bre piom

go...glio si l'or....go...glio degl' em.py il ciel mi..

ci....pi...tar l'or...go...glio degl' em....py degl' em.py il ciel mi..

bò pre.....ci....pi....tar l'or.....go.....glio degl' em.py il ciel mi..

pre...ci....pi...tar l'or...go...glio degl' em.py il ciel mi..

ro, del nu...me e...ter..no il

rò, del nu...me e...ter..no il

rò, del nu...me e...ter...no il

rò, del nu...me e...ter..no il

so.....glio, del nume e...ter..no il so.....glio più lie.....to più

so.....glio, del nume e...ter..no il so.....glio più lie.....to più

so.....glio, del nume e...ter..no il so.....glio più lie.....to più

so.....glio, del nume e...ter..no il so.....glio più lie.....to più

lie to al lor res tò . Del

lie to al lor res tò . Del

lie to al lor res to . Del

lie to al lor res to . Del

nume e terno il so glio del nume e terno il so glio più

nume e terno il so glio del nume e terno il so glio più

nume e terno il so glio del nume e terno il so glio più

nume e terno il so glio del nume e terno il so glio più

lie.....to più lie.....to al...lor res..tò, più lieto al..lor res..

lie.....to più lie.....to al...lor res..tò, più lieto al..lor res..

lie.....to più lie.....to al...lor res.....tò, più lieto al..lor res..

lie.....to più lie.....to al...lor res.....tò, più lieto al..lor res.

tò, più lie..to al....lor res.....tò.

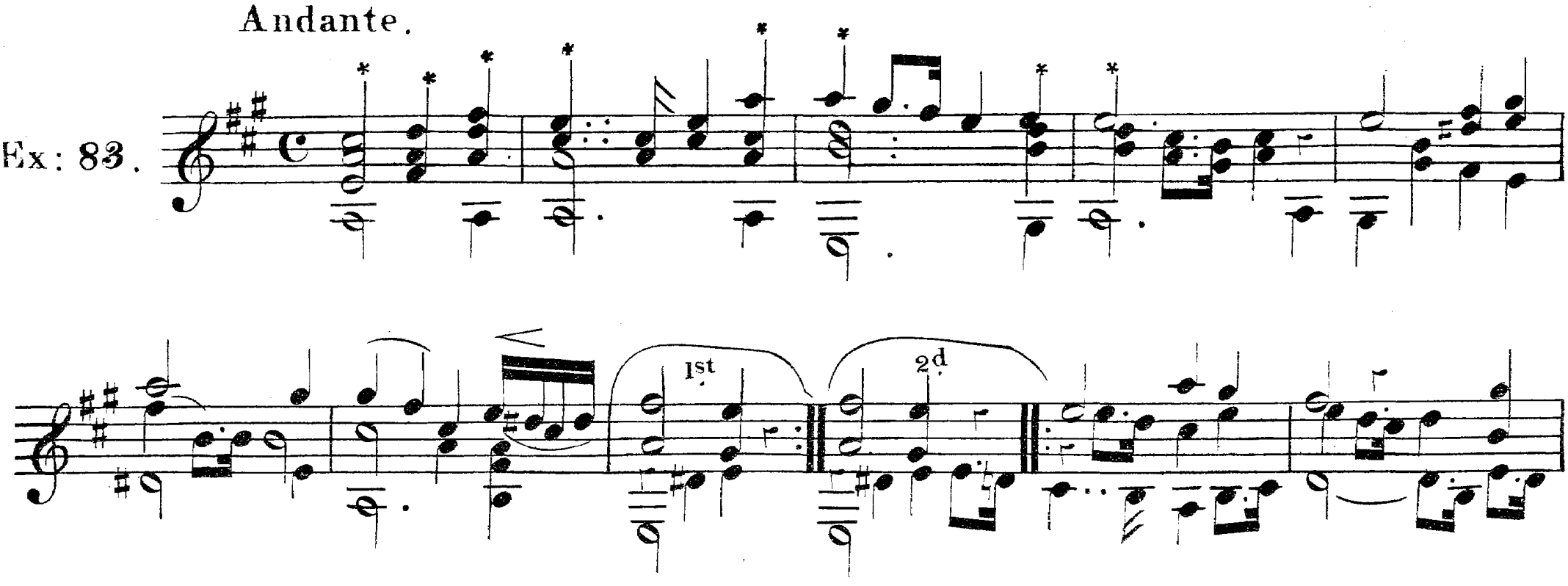
tò, più lie..to al....lor res.....tò.

tò, più lie..to al....lor res.....tò.

tò, più lie..to al....lor res.....tò.

Andante.

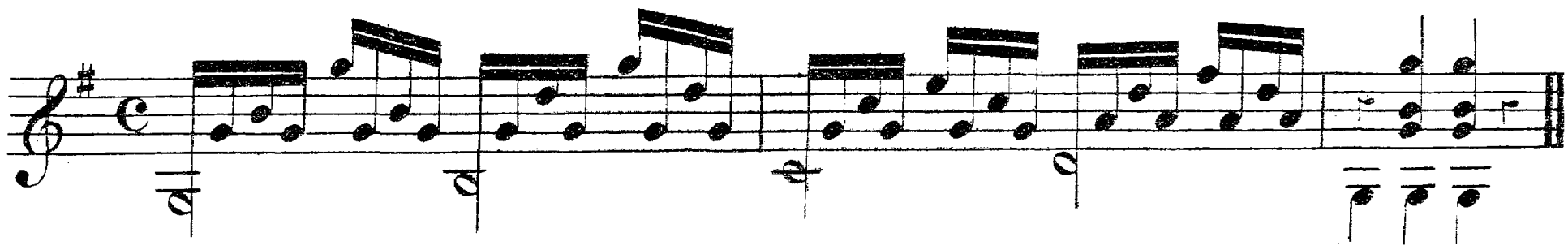
Ex: 83.



Andante.

Ex: 84.

Ex: 85



SOR.

Ex: 86.

GIULIANI

1 2 3

20.265.

Fine.

EXERCISES.

FERDINAND SOR, Op 35.

Andante.

1.

Andantino.

2.

Larghetto.

3.

4.

Allegretto.

5.

6.

Andante.

7.

Barrè 3rd fret.

Barrè 3rd fret . . . . . .

Barrè 2nd fret. . . . . :

8. Allegretto.

Andante.

9.

10.

Allegretto.

11.

Andantino moderato.

12.

FA O

Andante.

13.

Andante.

14.

Allegretto.

15.

Moderato.

16.

VI Pos.

Moderato.

17.

Andantino.

18.

Moderato.

19.

Tempo di minuetto.

20.

V Pos.

IX Pos.

X Pos.

IX.

VII.

loco.

V Pos:

V Pos:

VI Pos:

VII Pos:

loco.

VI Pos:

VII Pos:

Andante.

21.

Allegretto.

22.

Andante.

23.

[1] Barrè 4th fret . . . . . .

Barrè 7th fret . . .

Allegro moderato.

24.

24

PROGRESSIVE STUDIES.

FERDINAND SOR, Op 31.

This Study only demands a knowledge of the notes on the fingerboard; its main object is to gain a good position of the left hand. [Ed.]

1.

Andante.

2.

Andante.

S.

Fine.

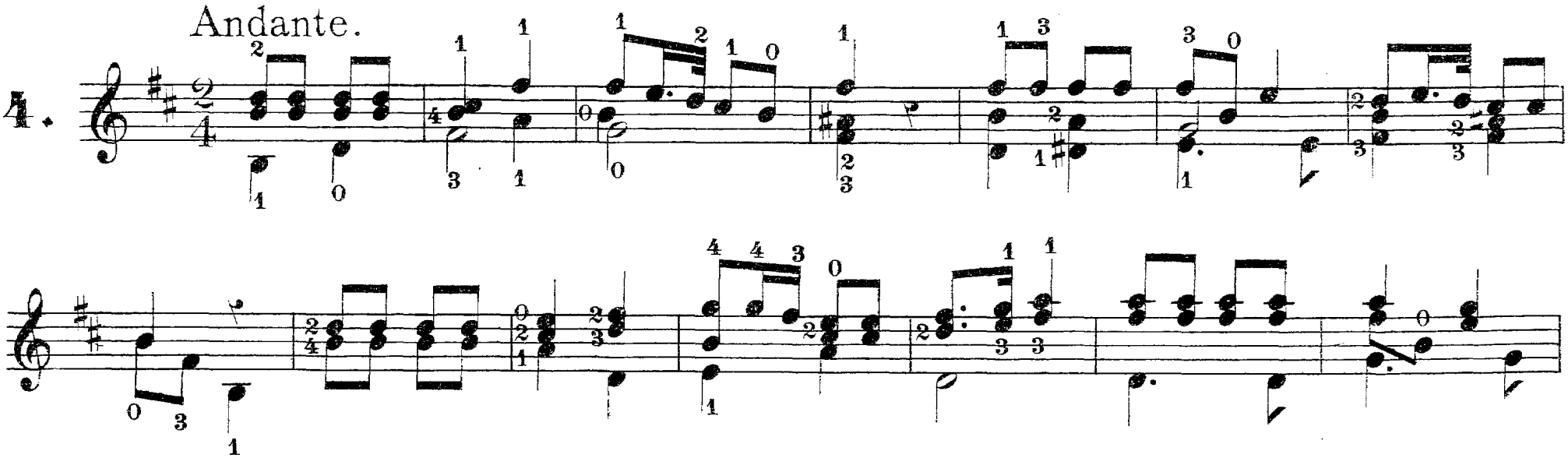
S.

Allegretto moderato.

3.

Andante.

4.



Andantino.

5.

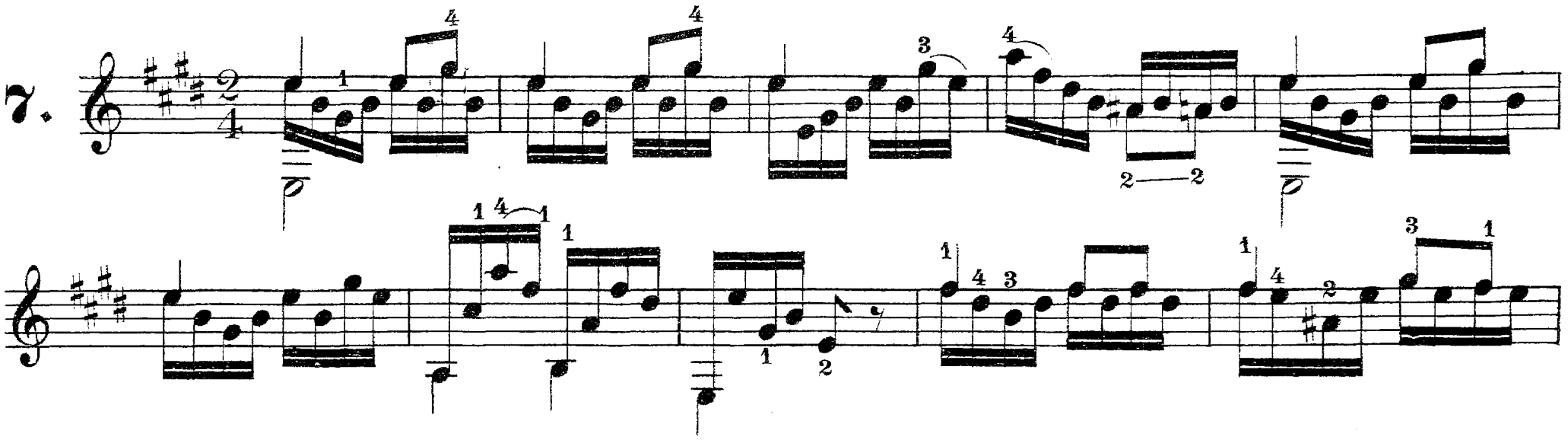
Fine.

The following Study will give precision to the attack of the right-hand thumb and enable it to find its strings easily—without displacing the hand in marking the pulsations.

[Ed.]

6.

7.



8.

Andante.

Fine.

D.S.al Fine.

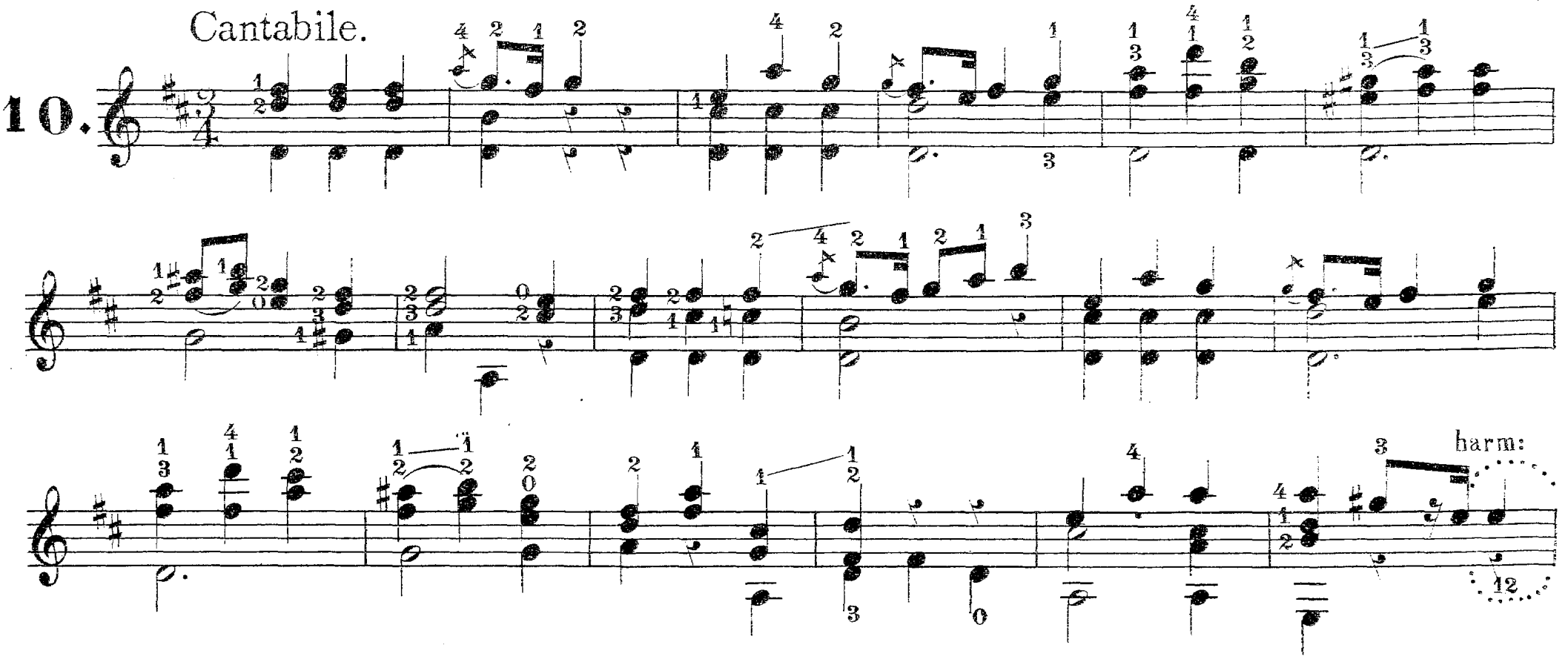
Allegretto.

9.

This Study will facilitate the connexion of thirds and sixths. [Ed.]

Cantabile.

10.



harm:

Moderato.

11.

Andante.

La 6° corde en Ré (D)

12.

lst:

2nd:

Andante.

13.

Andantino.

14.

15.

Moderato.

16.

barré.

1st. 2nd.

17.

Moderato.

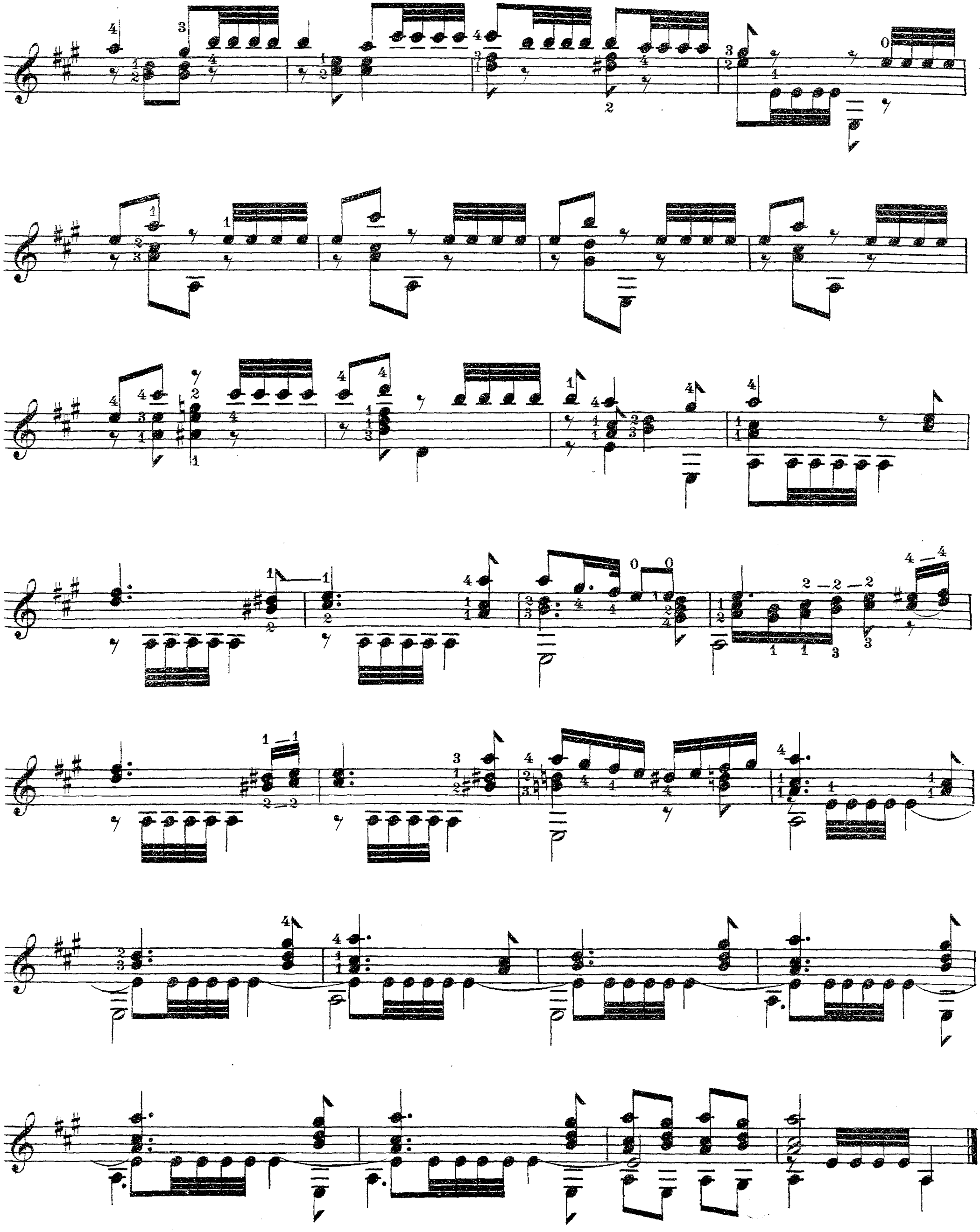
18.

This Study is to facilitate the alternate use of the thumb and first finger of the right hand in playing reiterated notes. [Ed.]

19. Andante.

2e corde.

V Pos:



The following Study should be played rather more slowly than indicated. It will prove useful in acquiring facility in changing the harmonies. Each chord is played in a detached manner. [Ed.]

Andante Allegro.

20.

Andantino cantabile.

21.

Tempo di marcia, moderato.

22.

1st:

2nd:

2e corde.
1er doigt.

8th Pos:

Mouvement de prière religieuse.

23.

Allegretto moderato.

24.

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